

Fritz Morency leads affiliate fight against rate cut—see p. 4

# SPONSOR

*For buyers of broadcast advertising*

SP 10-50 12479

W.M. S. HEDGES

N B C

30 ROCKEFELLER PLAZA

NEW YORK 20 N Y

Report to  
Sponsors

page 1

Me... Money  
and Motives

page

Sponsor:

Harold V.

son

page 16

What Rate  
Cuts Mean  
to Sponsors

page 2

Jargon  
Harms Use  
of Research

page 24

A Gay Blade  
Sharpens  
Razor Sales

page 26

Chlorophyll  
Tablet  
Revolution

page 3

BMI Clinics:  
Bonanza for  
Sponsors

page 34

Radio  
Results

page 14

Mr. Sponsor  
Ask

page 54

Roundup

page 47

Reviews of  
Television  
Commercials

page 44

Tools for  
Readers

page 79

Editorials

page 8

**Affiliates re the network rate cut:**

**"Network rate reductions  
should not be considered as  
any indication at all of  
the market-by-market value  
of radio."**



**RADIO'S  
EVER MAGNIFICENT  
TOUCH**

**THE STARS THAT SHINE  
AT MORNING-TIME . . .**

# Every Morning The Midwest Listens to Its Favorite WLS Stars

**... AND LISTENERS BECOME OUR  
ADVERTISERS' CUSTOMERS!**



## 6:45 & 7:45 A.M. NEWS

WLS Newscaster Bob Lyle presents complete round-ups of the news at 6:45 and 7:45 A.M. All news gathered from the extensive wire services leased by WLS. Both News periods have enjoyed a wide and loyal following based on accuracy, impartiality and completeness of presentation.



## 7:00 A.M. BUCCANEERS

National Barn Dance favorites, Captain Stubby and the Buccaneers, offer music, comedy and sparkling songs as part of the breakfast menu. This group last year appeared before nearly 200,000 people in personal appearances.



## 7:15 A.M. BOB ATCHER

The Midwest's favorite cowboy, Bob Atcher, "Top Hand of the Cowhands" weaves a pattern of songs long enjoyed by Midwest listeners. Popular with listeners through years of radio association, Bob is also one of TV's bright stars, having won a special plaque in a recent popularity poll.



## 7:30 A.M. DOLPH HEWITT

RCA Victor Recording star, Dolph Hewitt, offers a unique style of singing enthusiastically accepted by Midwest listeners. Backed by the WLS Sage Riders, Dolph rounds out the 15-minute show with smooth singing and melodious renditions of all time favorites.

The Midwest's favorite WLS stars shine at morning-time! Daily from 5:00 to 8:00 A.M. the successful WLS formula of block programming with 15 talent shows attracts listeners from every corner of the WLS-Midwest coverage area. Featuring stars of the NATIONAL BARN DANCE, these morning programs have consistently maintained a degree of leadership as reflected in A. C. Nielsen's 1950 Station Area Reports, which place WLS first, second in audience during each 15-minute period!

This leadership again demonstrates the degree of acceptance enjoyed by WLS . . . the listener-loyalty Midwesterners have toward this station, its programs and personalities.

## ... In Terms Of Results

Using these WLS morning time periods: brought nearly a million and a half box tops from WLS listeners to a cereal company over a period of 16 years . . . resulted in over 5,000 proof-of-purchase requests for an ironing board cover offered by a starch manufacturer last summer in a six week period. Offer of a Dolph Hewitt record for prize job brought over 3,000 letters in three weeks! mail order account sold \$13,959 worth of its product in just five weeks!

It's a "must" that you consider WLS morning-time in your plans for complete Midwest coverage. Participations are still available in limited numbers. Your John Blair man has complete details.

**CLEAR CHANNEL Home of the NATIONAL Barn Dance**

**CHICAGO 7**

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.



# REPORT TO SPONSORS

7 MAY 1951

**ENNDS, CHLOROPHYLL DEODORANT PILL, DOUBLING AD BUDGET TO \$2,000,000**—Pearson Pharmacal Company's chlorophyll deodorant tablet, Ennds, will double ad budget in few months, get set to spend \$2,000,000—bulk of it for radio and TV. Negotiations are now underway for half-hour evening simulcast on 166 radio, about 24 TV stations. New show would be in addition to present Gabriel Heatter sponsorship (Friday evening, Mutual) and announcements on radio, TV. Sales have been so good since August 1950 debut that Pearson has set \$4,500,000 as sales goal for 1951. Firm's executives are enthusiastic about sales potency of their air advertising (see story, page 30).

**WHO BUYS RADIO LOCALLY?**—Recent survey by World Broadcasting System reveals that automotive dealers and retail clothiers were heaviest local buyers of its "Dick Haymes Show," transcribed library program. Study was made for March 1950 to February 1951 period, John L. Sinn, program service firm president, reports. Other big local buyers were: electrical appliance dealers; furniture and furnishings dealers; retail food stores; jewelers; department stores.

## **SPONSORS/AGENCIES SMARTENING UP VIA PERSONAL VISUAL SALES PRESENTATIONS**

Free & Peters and Associated Press are forerunners of trend toward bringing medium to the advertiser with visual devices. At F&P National TV Sales Clinic recently all salesmen on rep television payroll were given unique unit consisting of desk screen, Telestrip projector, and Strip films of several stations. Combination permits salesmen to give impressive desk top film presentation to prospects. Purity Bakeries, Trico Products (automotive products), Miles Laboratories, J. Walter Thompson, BBDO, McCann-Erickson have already voiced enthusiasm. AP's Oliver Gramling meantime is unveiling impressive color slide presentation on news. How news is gathered, processed, used, and sold highlights initial effort of news industry to bring national and local advertisers behind news scene.

### **George Weiss appointed regional manager**

SPONSOR announces the promotion of George Weiss, its traveling representative, to Regional Manager with headquarters in Chicago. As head of the Chicago office he replaces Kay Brown, who returns to Young & Rubicam as timebuyer in the Chicago office. Miss Brown joined SPONSOR in 1947 after having worked as a timebuyer under Carlos Franco in the New York office of Y&R for nine years. Mr. Weiss is a practical broadcaster with station interests in Charleston, S. C., and Augusta, Ga. During the past year he has travelled for SPONSOR throughout the Southeast and Southwest. He will be located at 360 N. Michigan Ave., telephone Financial 6-1556.



## **REPORT TO SPONSORS for 7 May 1951**

**WNBC INAUGURATES MERCHANDISING OPERATION CHAIN LIGHTNING**—Joining ranks of merchandising-minded stations, but with a twist, is swift-moving WNBC, New York. Station has arranged with 5 food chains including over 900 supermarkets for full merchandising cooperation with "Operation Chain Lightning" clients. Chains handle merchandising in exchange for mentions over station; relieve WNBC of all details. Two beverage clients have already bought in with proviso that each will spend minimum of \$1,500 weekly for 26 weeks.

**FROZEN FOODS CONTINUE RADIO/TV-SPURRED BOOM**—Reports in grocery trade press indicate that frozen foods had outstanding sales during 1950, with boosts attributed to upsurge of frozen orange juices and general expansion of frozen food market. SPONSOR's own study of industry for upcoming article indicates bulk of frozen foods advertising is in radio and TV.

**ONLY PROGRAM QUALITY CAN HOLD AUDIENCE, NIELSEN REPORT SAYS**—"Costly stars and heavy promotion can get people to tune to a program," "The Researcher," A. C. Nielsen publication, reports; "only the program itself can hold them." Nielsen finds, for example, that on one broadcast of hour-long program, 42.9% of families stayed tuned through to end compared to 78.2% who stayed tuned throughout another broadcast.

**\$100,000 CAMPAIGN IS FIRST USE OF RADIO BY CANNON MILLS**—Cannon Mills is breaking into radio this month for first time with \$100,000 campaign through N. W. Ayer, New York. Cannon is using NBC's Operation Tandem shows and portions of network's daytime feature "Break the Bank" through May. Radio is being tied in with magazines in drive to make May and June strong selling seasons for sheets and towels. George Beyer, Cannon's ad manager, told SPONSOR: "It's very possible that if the medium proves itself that we will be using more radio later in the year."

**BIOW STUDY COMPARES STATUS OF RADIO AND TELEVISION**—New Biow Company study, as described in agency's sprightly "Market News Digest," shows that "(1) as of 1 February, 74% of homes did not have television sets; 5% of homes did not have radio sets. (2) 37% of America's homes are outside of present television coverage areas; virtually all of America is reached by radio. (3) Median radio program costs 18% more than median TV program (\$19,400 vs. \$16,500); but reaches 128% more homes (3,900,000 vs. 1,700,000) and reaches approximately twice as many homes per dollar (201 vs. 104)."

### **New SPONSOR department will review radio and TV commercials**

With this issue, SPONSOR inaugurates a new feature—reviews of radio and television commercials. Written by Bob Foreman, BBDO vice president in charge of radio and TV commercials, it will describe and analyze selling messages. He inaugurates his service for SPONSOR readers this issue with comments and reviews on "TV Commercials" (see page 46). Next issue, his column will be devoted to "Radio Commercials." Thereafter, the radio and TV columns will alternate in successive issues of SPONSOR.



# 17 OUT OF 18 PREFER WDAY, FARGO!



**"T**o what radio station does your family listen most?" As part of an independent survey made by students at North Dakota Agricultural College, this question was asked of 3,969 farm families in 22 prosperous counties within 90 miles of Fargo. 74.6% of the families named WDAY: 4.4% said Station "B", 2.3% Station "C", 2.1% Station "D", and so on.

*WDAY was a 17-to-1 choice over the next station . . . a 3½-to-1 favorite over all*

*other stations combined!*

In Fargo's home county, WDAY was the first choice of 87.2% of the families, as against 5.8% for Station "B". *Here WDAY was a 15-to-1 choice over the next station . . . a 6½-to-1 favorite over all other stations combined!*

BMB figures, Hoopers and mail-order returns all tell the same amazing story on WDAY and the rich Red River Valley. *Get all the facts. Write us direct, or ask Free & Peters!*

**WDAY** NBC • 970 KILOCYCLES • 5000 WATTS



FREE & PETERS, INC., Exclusive National Representatives

# SPONSOR

VOLUME 5 NUMBER 10

DIGEST FOR 7 MAY 1951

## ARTICLES

### *What the rate cut means to sponsors*

Advertisers see network rate slash as reflecting need for broadcasters to measure true perspective of radio, gain stability

21

### *Are you floored by research mambo-jumbo?*

Research data can be an invaluable aid to sponsors, but many researchers fail to make their findings understandable and meaningful to laymen

24

### *How a guy blade sharpens razor sales*

Big cut of American Safety Razor's \$1,500,000 radio and TV budget for 1951 (which spearheads ad campaign) goes to Robert Q. Lewis on TV

26

### *How soon does a TV commercial wear out?*

By and large, SPONSOR finds, the client tires of his TV pitches before the viewer does

28

### *Chlorophyll revolution*

New chlorophyll deodorant tablets threaten position of leaders in \$50 million deodorant-mouthwash field. Ennds uses radio, TV for mass appeal

30

### *BMI program clinics: bonanza for sponsors*

By giving stations an opportunity to learn how to make better shows, BMI is helping radio do an even better job for sponsors

32

## COMING

### *Let's make spot figures available*

Timebuyers decry game of hide-and-seek advertisers play with radio expenditure figures, suggest periodic publication of data as benefit to all

21 May

### *Spanish language broadcasting*

Why sponsors are missing a good bet by neglecting the millions that comprise the Spanish-speaking market in the United States

### *Frozen foods on the air*

Part that broadcast activity plays in warming up sales in the frozen foods field is the subject of SPONSOR's next roundup

## DEPARTMENTS

MEN, MONEY & MOTIVES	6
510 MADISON	8
NEW AND RENEW	11
MR. SPONSOR: L. V. COLSON	16
P. S.	18
RADIO RESULTS	34
MR. SPONSOR ASKS	38
ROUNDUP	42
TV COMMERCIALS	46
TOOLS (BROCHURES) AVAILABLE	79
SPONSOR SPEAKS	80



COVER: After 48 hours of non-stop negotiating and analysis, the Affiliates Committee failed to block network rate cuts, but came up with this vital conclusion: the network rate problem should be isolated from the question of radio values market-by-market. Twelve broadcasters made up the group (for names, see article starting page 21), with Paul W. (Fritz) Morency, general manager WTIC, Hartford, Connecticut, as their chairman.

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Published biweekly by SPONSOR PUBLICATIONS INC., combined with TV. Executive, Editorial, Circulation and Advertising Offices: 510 Madison Ave., New York 22, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 360 N. Michigan Avenue. Telephone: Financial 6-1556. West Coast Office: 6087 Sunset Boulevard, Los Angeles. Telephone: Hillside 8311. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: United States \$8 a year, Canada and foreign \$9. Single copies 50c. Printed in U. S. A. Address all correspondence to 510 Madison Avenue, New York 22, N. Y. Copyright 1951, SPONSOR PUBLICATIONS INC.



**IT'S EASY,  
WHEN YOU  
KNOW HOW!**

**KWKH** is the overwhelming favorite in Shreveport. Hoopers show that KWKH is first in 37 out of the 44 quarter hours between 8:00 a.m. and 7:00 p.m. In the morning (8:00 a.m.—12 noon), KWKH gets a 51.6% share of Audience—or 6.6% more listeners than all other stations combined. In the afternoon and early evening (12:00 noon—7:00 p.m.), KWKH gets a 48.5% rating—or only 3.0% less listeners than all other stations combined.

KWKH's "outside" audience is vastly more important, however. BMB Study No. 2 credits KWKH with a Day-time Audience of 303,230 families in 87 Louisiana, Arkansas and Texas counties. But look at the *quality* of this KWKH audience: 194,340 families—64.1% of the total — listen "6 or 7 days weekly"!

Yes, Know-How pays! Let us or The Branham Company show you *how much*!

SHREVEPORT HOOPERATINGS					
November, 1950 thru January, 1951					
TIME	KWKH	"A"	"B"	"C"	"D"
8:00 a.m.	*12.2	3.9	2.3	2.1	0.0
8:15	* 9.9	5.3	4.0	3.5	0.8
8:30	* 7.2	5.3	0.3	2.2	0.8
8:45	* 7.0	5.0	1.7	1.4	0.3
9:00	5.0	5.3	2.8	3.1	0.3
9:15	10.5	5.1	1.6	0.6	1.3
9:30	8.3	3.9	0.9	0.9	0.6
9:45	10.1	3.6	1.8	0.3	0.0
10:00	9.2	6.0	1.8	0.9	0.3
10:15	7.1	3.7	2.3	0.0	0.8
10:30	7.0	2.2	3.1	1.4	0.6
10:45	10.6	1.2	1.8	1.5	0.6
11:00	10.0	0.5	3.2	2.1	0.0
11:15	8.9	1.7	6.1	1.4	1.1
11:30	10.3	2.2	4.3	1.4	0.5
11:45	12.6	1.0	6.7	1.8	0.5
12:00 noon	*10.6	3.5	6.0	1.6	0.8
12:15 p.m.	7.7	0.3	7.0	1.3	0.5
12:30	*13.1	1.8	5.8	1.3	0.5
12:45	7.6	4.1	4.1	0.5	1.4
1:00	6.0	1.4	3.5	0.3	0.6
1:15	6.7	2.9	3.7	1.6	0.3
1:30	9.2	2.8	2.8	0.8	1.0
1:45	8.0	1.8	2.3	0.5	1.0
2:00	7.4	2.9	3.2	0.3	0.3
2:15	4.5	1.8	4.5	1.3	0.8
2:30	5.6	0.2	6.3	0.5	0.2
2:45	4.4	1.0	5.7	1.2	0.2
3:00	4.3	1.3	4.8	3.2	0.5
3:15	8.9	0.8	5.7	4.4	0.0
3:30	4.1	0.3	4.4	3.0	2.1
3:45	* 3.9	1.6	6.3	4.7	0.8
4:00	* 6.2	0.9	4.4	2.7	1.2
4:15	*10.8	1.4	6.4	0.8	1.7
4:30	*12.6	1.5	2.8	1.8	0.8
4:45	*12.2	1.9	4.1	1.4	1.9
5:00	*12.2	1.9	3.4	5.0	1.9
5:15	* 6.9	1.8	3.4	4.0	
5:30	9.3	1.3	6.1	2.7	
5:45	14.6	3.7	5.0	4.2	
6:00	20.0	4.1	6.0	2.2	
6:15	17.1	5.2	5.0	2.8	
6:30	16.3	3.4	3.4	9.0	
6:45	16.2	2.3	9.4	1.4	

\*A KWKH Local Program.

# KWKH

**Texas**

**SHREVEPORT**

**LOUISIANA**

**Arkansas**

The Branham Company  
Representatives

Henry Clay, General Manager

50,000 Watts • CBS •



*that's what  
you like about  
the South*

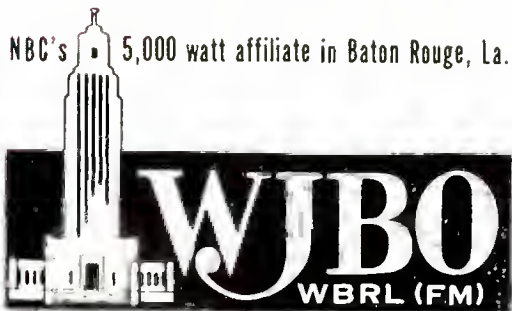
**WJBO**

**the energetic station  
in dynamic Baton Rouge**

... bringing exclusive NBC  
and local programming to  
the nation's fastest grow-  
ing city ... with the  
largest overall audi-  
ence of any station  
in the Baton Rouge  
market.

\* Retail sales for Baton  
Rouge (1949): \$154,-  
746,000. Net effective  
buying income, \$183,445,-  
000—a market worth  
reaching, effectively  
reached via WJBO.

NBC's 5,000 watt affiliate in Baton Rouge, La.



AFFILIATED WITH THE STATE-TIMES AND MORNING ADVOCATE

FURTHER DATA FROM OUR NATIONAL REPRESENTATIVES

GEORGE P. HOLLINGBERY CO.

# Men, Money and Motives

by  
Robert J. Landry

Ronald Reagan in Hollywood and Justin Miller in Chicago have recently sounded off, each from his own experience, against the behaviour of reporters. Neither gentleman cited chapter and verse. Both generalized their indictments. The one spoke as president of the Screen Actors Guild, a mass-membership organization. The other spoke as retiring president, now chairman, of the National Association of Radio & Television Broadcasters, another mass-membership organization. Each exhibited the irritation of a spokesman whose own convenience, strategy, and prestige can be, and has been, harried by journalistic range riders.

\* \* \*

Messrs. Reagan and Miller are fully entitled to draw whatever conclusions they deem warranted from their own experiences. Of course. Nor do we here intend any defense of louse-reporters or smart alecks with by-lines. But the issue which the two spokesmen raise is provocative. A column on "Men, Money and Motives" appropriately wonders about the reporters' rebuttal. Very definitely they have their side.

\* \* \*

The following observations may not apply in any degree whatever to either Ronald Reagan or Justin Miller. We wouldn't know. But since each gentleman has generalized his attack upon reporters they will probably not complain if they are generalized in turn. Fact is that many reporters tend to regard many spokesmen for associations as singularly difficult, trying, and unrewarding news sources.

\* \* \*

None of this should be hard to understand. Reporters want facts. Spokesmen are often jealous of facts, sit on them. Reporters must worry about deadlines. Spokesmen, or some of them, couldn't care less. Again, this may or may not be true of Reagan or Miller. But reporters do belly-ache that while stories are held up, rival periodicals with later deadlines enjoy unearned scoops. All to cross t's and dot i's and triple check the Board. Sometimes it's inefficiency, sometimes it's timidity, sometimes it's politics. But to reporters it's invariably exasperating. Point to remember is that exasperation works both ways in association-press relations.

\* \* \*

Here, we, too, offer advice to the new NARTB president, Harold Fellows. Judge Miller warned him against the trade press, the judge sneering at young reporters "D-English Major one day, a cub reporter the next, and expert at everything a year or two later." That's as it may be. But we'd warn Hal against this kind of warning for a simple reason: it's condescending. Nobody likes to be disparaged on the score of youth, salary, or competence. Hal, old Boston bean, never, as you court popularity, address any reporters, diminutive or not, as "Sonny."

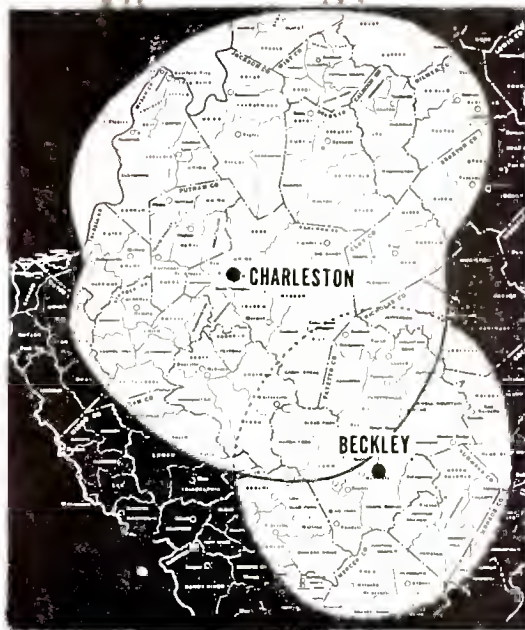
(Please turn to page 56)



in West  
Virginia...  
your  
dollar  
goes  
farther  
with  
"personality"

More than a million West Virginians, (with a half-billion dollars to spend annually) can hear your sales story when you put this potent pair of "Personality" Stations to work for you. And WKNA and WJLS are yours at a combination rate that is about the same as you would pay for any single comparable station in either locality. Make us prove it!

Joe L. Smith, Jr., Incorporated  
Represented nationally by **WEED & CO.**



*the personality stations*

**WKNA**

**WKNA-FM**  
CHARLESTON  
**950 KC—ABC**  
5000 W DAY • 1000 W NIGHT

**WJLS**

**WJLS-FM**  
BECKLEY  
**560 KC—CBS**  
1000 W DAY • 500 W NIGHT



Your future's with CKAC...

because IT'S IN THE STARS!

In Quebec, radio does a job matched by no other medium . . . and in radio, CKAC—reaching two out of every three French radio homes in the entire Province—does a job comparable to no other station. That's why it's CKAC—inevitably.

CBS Outlet in Montreal  
Key Station of the  
TRANS-QUEBEC radio group



MONTREAL

730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago  
William Wright - Toronto

## 510 Madison

### GLORIA SWANSON ON TV

Even though it is my habit to read SPONSOR each issue from cover to cover for all the news of radio and television, I am now disturbed. In "Report to Sponsors," 26 March issue, there was a reference to plans regarding the sponsorship by one of our clients, Northam Warren Corporation, for a portion of Gloria Swanson's ABC television program.

This reference put us, here at the agency, in a bad light without any real justification. Please correct the impression that we concluded our negotiations because of irritation due to Miss Swanson's demands or any feelings regarding herself personally or her package owner's demands.

The real reason was simply the fact that Miss Swanson's activities in television are postponed until fall, and our client must be on the air this summer. It was merely a matter of not being able to put together all of the pieces in the puzzle that is television which made us regretfully give up the plan to sponsor at least a portion of Gloria Swanson's television activity.

READ H. WIGHT

Director of Radio and Television  
J. M. Mathes Inc.  
New York

### BOOKLET ON TV FAILURES

While glancing through your booklet entitled "199 TV Results" a sudden thought came to mind.

Why not a booklet entitled "199 TV Failures?" I think a booklet of this nature with explanations, would help prevent some of the same mistakes from occurring again.

What do you think?

ROSS SMITH  
Production Manager  
Stevenson & Scott Ltd.  
Montreal

### MUELLER ARTICLE

I want to take this opportunity to thank you for the fine article you wrote on the Mueller Macaroni Company in the 12 March issue. Our client was very much pleased with this and tells me they have received many nice com-

ments from their friends about it.

Also, I have received many compliments, all of which goes to prove that SPONSOR has a very responsive readership and should be a very desirable medium for any advertiser who wishes to cover this market.

DUANE JONES

Chairman of the Board  
Duane Jones Company  
New York

### CHIKUITA BANANA FIRST

**A SPECIAL CONTEST FOR RADIO AND TV FOOD 'GALS' ONLY...**

YOU CHECK YOUR OPINION WITH THAT OF THE HOUSEMAKERS OF THE COUNTRY...  
(they've already been checked in a nationwide taste-test survey)

Here's the challenge: 1. In your report, submitted to page 8 out of the 25 issue, rank the 15 recipes that housewives listed best in the nation's taste tests. Then rank your selections from 1 to 15 according to popularity in your area. (They were ranked by the national panel of housewives who tried them. Write the names of these 15 banana recipes in order of your ranking on the entry blank on the last page.) This means you'll be able to see your entry. Also, a list of the 15 recipes that were ranked best in the nationwide taste-test survey is on page 8.

**THIRD PRIZE:** 100% to 25% of the total prize money.  
**FOURTH PRIZE:** 15% of the total prize money.  
**FIFTH PRIZE:** 10% of the total prize money.  
**SIXTH PRIZE:** 5% of the total prize money.  
**SEVENTH PRIZE:** 2% of the total prize money.  
**EIGHTH PRIZE:** 1% of the total prize money.  
**NINTH PRIZE:** 1% of the total prize money.  
**TENTH PRIZE:** 1% of the total prize money.

Prizes will be awarded to the winners of the contest. The winners will be selected by a panel of judges. The winners will be selected by a panel of judges. The winners will be selected by a panel of judges.

You people are so interested in the United Fruit Company activities in TV and radio that I thought you'd like to hear about the latest Chiquita Banana first. It's a new type of contest for around 1,000 radio and TV recipe demonstrators and commentators.

The entrants match their judgement and experience with a cross-section of housewives in ranking the relative popularity of the top 15 out of the 27 basic banana recipes. The housewives have already cooked the recipes and ranked them in a national Alfred Politz survey. The entry closest to the public's ranking gets a 17-day cruise to the Tropics. Merchandise certificates are supplementary prizes. Every entrant wins a pair of nylon stockings. Thus, R. G. Partridge, advertising manager of Chiquita Banana, turned important survey findings into a new contest where everyone wins.

WILLARD A. PLEUTHNER  
Vice President  
BBDO  
New York

SPONSOR



# THERE'S MORE TO IOWA THAN TALL CORN AND DES MOINES

## KXEL STAYS AHEAD

**GUARANTEEING MORE LISTENERS PER DOLLAR**

In KXEL's Rural City—a rich market area embracing 4,011,569 people.



**1951**

**CONLAN STUDY  
REVEALS ADDITIONAL  
TRENDS TO**

**KXEL**

### MONDAY THROUGH FRIDAY SUMMARY— DISTRIBUTION OF LISTENING HOMES AMONG STATIONS

NORTHEASTERN IOWA 22-COUNTY AREA	MORNING PERIOD	AFTERNOON PERIOD	EVENING PERIOD	ENTIRE SURVEY
<b>KXEL</b>	<b>27.3</b>	<b>27.0</b>	<b>25.7</b>	<b>26.7</b>
CEAR RAPIDS—CBS OUTLET—5,000 WATTS	<b>20.5</b>	<b>19.6</b>	<b>23.3</b>	<b>22.9</b>
DES MOINES—NBC OUTLET—50,000 WATTS	<b>17.6</b>	<b>21.5</b>	<b>24.6</b>	<b>23.1</b>
WATERLOO—MUTUAL OUTLET—5,000 WATTS	<b>2.6</b>	<b>2.7</b>	<b>1.9</b>	<b>2.6</b>

Summary of Conlan's Newest Comprehensive Study of Listening Habits—a total of 34,684 phone calls were used.

In few major markets does ONE RADIO STATION (KXEL) so dominate the media picture.

**FIRST**—in morning listening.  
**FIRST**—in afternoon listening.  
**FIRST**—in evening listening.

In this 22-county area which surrounds (Waterloo) Iowa's greatest industrial center—KXEL is an amazing favorite. This 13,099 square mile area is part of the "Rural City", which has a population equal to the combined populations of Des Moines - Omaha - Minneapolis - St. Paul - Baltimore - Dallas - and that's not all! Waterloo is the greatest industrial center between Kansas City - St. Louis - Minneapolis - Chicago. Has an annual industrial income of nearly \$50 million dollars. — Timebuyers — THERE'S MORE TO IOWA THAN TALL CORN AND DES MOINES.

But here's the most significant part—KXEL gets you these listeners for less cost! COMPARE. Take 7:00-8:00 A. M. period, for example. (Figures taken from 1951 Conlan Study.)

#### KXEL

has 30.3% of the listeners—costs \$44.00 for ¼ hour during that time.

#### Cedar Rapids—CBS outlet—5,000 watts

has only 19.0% of the listeners—yet costs \$52.00 for ¼ hour during this time.

#### Des Moines—NBC outlet—50,000 watts

has a minimum of 13.9% of the listeners—and costs \$120.00 for ¼ hour of time.

This means—if you want to sell IOWA'S MAJOR MARKET and sell it completely —AT LESS COST PER LISTENER—there is only one answer... KXEL.

See your Avery-Knodel man today, or write KXEL for your copy of Conlan's newest, comprehensive "Study of Listening Habits"

**KXEL 50,000 WATTS ABC**

JOSH HIGGINS BROADCASTING COMPANY • WATERLOO, IOWA  
Represented by Avery-Knodel, Inc. • ABC OUTLET FOR CEDAR RAPIDS AND WATERLOO, IOWA



# the **TOUR TEST** *proves*

**KGW** THE ONLY STATION  
WHICH GIVES THE ADVERTISER  
COMPREHENSIVE COVERAGE ....in the **OREGON MARKET**

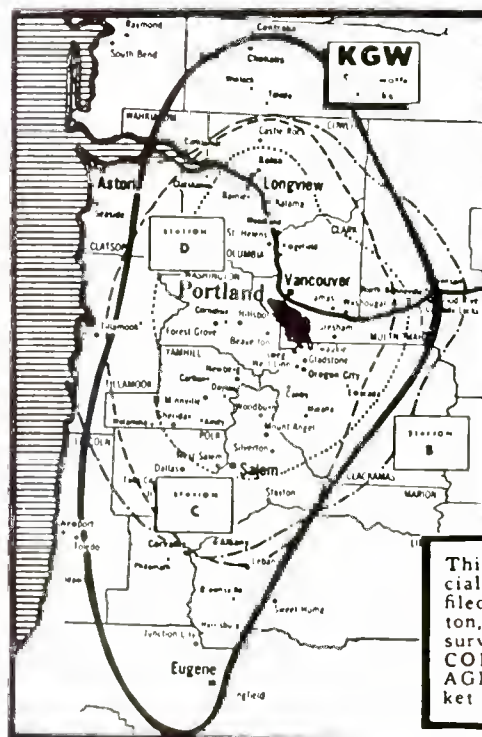


Eugene, Oregon's third largest city, viewed by Miss KGW from atop Skinner's Butte, is a thriving lumber, manufacturing and distribution center, serving the Cascade and Southern Oregon region. KGW Tour Test, conducted in cooperation with Oregon Motor Association, proves Eugene is another great market area reached by KGW's Comprehensive Coverage. In second picture, Neil Chase, grandson of the founder of Chase Gardens shows Miss KGW some orchids, of which his firm is a leading grower.

## BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW's LEADERSHIP

No other Portland radio station, regardless of power, reaches as many radio families or provides a greater coverage area. KGW's efficient 620 frequency is beamed to cover Oregon's Willamette Valley and Southwestern Washington. BMB surveys prove KGW is doing just that!

### TOTAL BMB FAMILIES (From 1949 BMB Survey)



#### DAYTIME

KGW	350,030
Station B	337,330
Station C	295,470
Station D	192,630

#### NIGHTTIME

KGW	367,370
Station B	350,820
Station C	307,970
Station D	205,440

This chart, compiled from official, half-millivolt contour maps filed with the FCC in Washington, D.C., or from field intensity surveys, tells the story of KGW's COMPREHENSIVE COVERAGE of the fastest-growing market in the nation.



**PORTLAND, OREGON**  
ON THE EFFICIENT 620 FREQUENCY

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.



# New and renew

# SPONSOR

7 MAY 1951

## 1. New on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Carter Products Inc	Ted Bates	ABC 164	Drew Pearson; Sun 6-6:15 pm; 29 Apr; 61 wks
Gillette Safety Razor Co	Maxon	CBS 186	Preakness Stakes; Sat 5-5:30 pm; 19 May only
Gillette Safety Razor Co	Maxon	NBC 170	Belmont Stakes; Sat 4:30-5 pm; 16 Jun only
Joe Lowe Corp	Blaine-Thompson	MBS 300	Mel Allen; M, W, F 5:55-6 pm; 16 Jun; 13 wks
Nehl Corp	BBDO	MBS 200	Royal Crown Jamhoree; Sat 9-9:30 pm; 5 May; 52 wks
Personna Blade Co	J. D. Tarcher	MBS 385	Gabriel Heatter; T 7:30-45 pm; 1 May; 52 wks
Procter & Gamble Co	Compton	ABC 284	Dick Haymes; M-F 11:55-12 noon; 16 Apr; 52 wks
Procter & Gamble Co	Compton	CBS 184	Larry Lesueur; T 10:25-30 pm; Th 10:30-35 pm; Sat 7:25-30 pm; 3 Apr; 13 wks



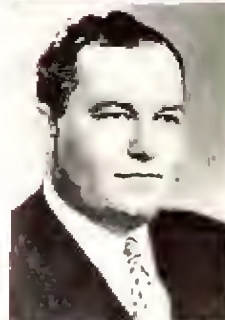
## 2. Renewed on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Firestone Tire & Rubber Co	Sweeney & James	NBC 140	Voice of Firestone; M 8:30-9 pm; 21 May; 52 wks
George A. Hormel & Co	BBDO	CBS 115	Music With the Hormel Girls; Sat 2-2:30 pm; 19 May; 52 wks
Liggett & Myers Tobacco Co	Cunningham & Walsh	CBS 191	Arthur Godfrey; M-F 11-11:30 am; 28 May; 52 wks
Pure Oil Co	Leo Burnett	NBC 38	H. V. Kaltenborn Edits the News; M, W, F 7-7:15 pm; Richard Harkness Edits the News; T, Th 7-7:15 pm; 30 Apr; 52 wks
Seeman Brothers Inc	William H. Weintraub	ABC 272	Monday Morning Headlines; Sun 6:15-30 pm; 27 May; 52 wks
Serutan Co	Roy S. Durstine	ABC 170	Victor Lindlahr; M-F 11-11:15 am; 23 Apr; 52 wks
Serutan Co	Roy S. Durstine	ABC 171	Edwin C. Hill; M-F 12:15-20 pm; 23 Apr; 52 wks
State Farm Mutual Automobile Insurance Co	Needham, Louis & Brorby	MBS 200	Cecil Brown; Sat 7:55-8 pm; 26 May; 52 wks
Toni Co	Foote, Cone & Belding	CBS 167	This is Nora Drake; M-F 2:30-45 pm; 7 May; 52 wks



## 3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Grove Laboratories Inc	Chill tonic	Harry B. Cohen (N.Y.)	South, Southeast	Annemts; 1 Jun; 15 wks
Thomas J. Lipton Inc	Frostees	Ruthrauff & Ryan (N.Y.)	125 mkts	1-min annemts; chain breaks; 4 Jun; 13 wks
Pequot Mills	Sheets	Jackson and Co (N.Y.)	2 stns; 2 mkts	News, partic; 19 May; 26 wks
Quality Importers Inc	Welch's wine	Al Paul Lefton (N.Y.)	9 states; major cities	Annemts; 1 May; 4 wks
John T. Stanley Co	Castile lather shave cream	Posner-Zabin (N.Y.)	Non-TV mkts	Annemts; 13 May; 13 wks



## 4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Lawrence Anderson	WTAO, WXII, Boston, comml mgr	Same, gen mgr
Hoyt Andres	WKY, Oklahoma City, administrative asst	Same, asst stn mgr
E. M. Antrim	WGN, Chi., secy	MBS, N.Y., also board vice-chairman
Sam H. Bennett	Midland Broadcasting Co, K. C., Mo., sls vp	Rowley-Brown Broadcasting Co, Wichita Falls, Tex., sls dir (also Western network)
John W. Brooke	Free & Peters, N.Y., sls	Same, eastern tv sls mgr
William Dougherty	WNAO, Raleigh, N. C., acct exec	WWDC, Wash., acct exec
John B. Francis	Look Magazine, N.Y., acct exec	Free & Peters, N. Y., sls stf member
Wilton L. Gunzendorfer	KYA, S.F., sls mgr	KGB, San Diego, gen mgr
Allen L. Haid	WMMN, Fairmont, W. Va., mgr	WSAI, Cinc., vp-managing dir
Richard P. Hogue	ABC, N.Y., acct exec	Headley-Reed Co, N.Y., sls stf member
Edwin T. Jameson	WLW, N.Y., sr acct exec	Free & Peters, N.Y., sls stf member
William F. Miller	KMOX, St. L., local slsman	Same, N.Y., eastern sls rep
Thomas F. O'Neil	Don Lee-Yankee networks, vp, dir	MBS, N.Y., also board chairman



Numbers after names refer to category in New and Renew:

L. Anderson (4)  
Sam H. Bennett (4)  
L. F. Desmond (5)  
S. K. Hensley (5)  
William Miller (4)

● In next issue: New and Renewed on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes

National Broadcast Sales Executives (continued)



NAME	FORMER AFFILIATION	NEW AFFILIATION
Max Preis	Advertising specialty business, San Antonio, owner	WOAI, San Antonio, radio sls mgr
Patrick Rastall	ABC, Chi., sls syc	Same, acct exec
George F. Stanton	McCann-Erickson, Chi., acct exec	Free & Peters, Chi., midwest tv sls mgr
Loren S. Sorensen	Campbell-Mithun, Mpls., radio timhuyer	Upper Midwest Broadcasting System, Mpls., sls mgr
Harvey Struthers	WEEL, Boston, asst gen mgr	Same, gen mgr
James L. Thompson	Edward Petry & Co, Chi., sls	O. L. Taylor Co, Chi., vp in charge of Chi. office
William J. Verschoor	B. Franklin Bills & Assoc, Chi., acct exec	ABC, Chi., acct exec

5. Sponsor Personnel Changes



NAME	FORMER AFFILIATION	NEW AFFILIATION
E. W. Berger	Kaiser-Frazer Corp, Detroit, asst gen sls mgr	Same, asst to sls vp
Frank J. Brosnan	Kaiser-Frazer Corp, Detroit, eastern sls mgr	Same, asst gen sls mgr
L. F. Desmond	Chrysler Corp, Detroit, sls superv Dodge div	Same, adv, merch dir Dodge div
Stuart K. Hensley	Toni Co, Chi., asst gen sls mgr	Same, gen sls mgr
Emanuel Hochman	Bulova Watch Co, N.Y., sls mgr	Same, sls vp
Robert E. Johnson	United Air Lines, Chi., adv dir	Same, vp
John Kuncan	Phileo Corp, Phila., pub rel dir	Same, vp
Harris B. Kuntzelman	Nebraska Beer Wholesalers Assoc, Omaha, exec secretary	Pabst Sales Co, Chi., special rep of special sls dept
Harold Luther	General Foods Corp, Boston, adv mgr 10-Fathom line	Same, head of adv, prom plan development for seafoods
Robert L. Mullen	Melamed-Hobbs Inc, Mpls., acct exec	King Midas Flour Mills, Mpls., adv mgr
H. N. Stevens	General Foods Corp, Boston, sls, adv mgr 10-Fathom brand seafoods	Same, prod mgr for all Birds Eye div seafoods
Thomas G. Vandever	Mennen Co, Newark, field sls mgr	Same, sls mgr



6. New Agency Appointments



SPONSOR	PRODUCT (or service)	AGENCY
Ada Milling Co, Ada, Okla.	Evergreen feeds	Galloway-Wallace, Oklahoma City
Bar 20 Associates, Chi.	Children's savings club	Bozell & Jacobs, Chi.
Benson & Hedges, N.Y.	Parliament and Virginia Rounds cigarettes	Benton & Bowles, N.Y. (eff. 1 Jun)
Bertolli Trading Corp, N.Y.	Bertolli olive oil	H. C. Rossi, N.Y.
Brack & Co, Phila.	Frozen french fried potatoes	Clements Co, Phila.
Camelia Diced Cream Co, Houston	Ice cream	Greer, Hawkins & Allen, Houston
College Classics, Worcester, Mass.	Sportswear	Lane, N.Y.
El Al, Israel National Airlines, Israel	Airline	A. B. Landan, N.Y.
Finkel Outdoor Products Inc	Lawn furniture	Atlantic, N.Y.
Fosgate Citrus Concentrate Cooperatives, Orlando	Duncan Hines frozen concentrate orange juice	A. P. Phillips Co, Orlando
Alvin M. Goldstein & Associates, St. L.	Electrical appliances	Seelig & Co, St. L.
Harrison Hot Springs Hotel, Harrison, British Columbia	Resort hotel	James Lovick & Co, Toronto
High Rock-Snu Spot Beverage Co, Cincinnati	Soft drink distributor	Guenther, Brown & Berne Inc, Cincinnati
International Molded Plastics Inc, Cleve.	Tableware	Lang, Fisher & Stashower Inc, Cleve.
Kitchen Art Foods Inc, Chi.	Py-O-My ready-prepared baking products	Roche, Williams & Cleary Inc, Chi.
Lake Central Air Lines, Indianapolis	Airline	A. L. Perkins & Co, Indianapolis
Langendorf United Bakeries Inc (Holsum Bread Co div), S. F.	Baked goods	Russell, Harris & Wood, S. F.
Lavoptie Co, St. Paul	Eye lotion	Olmsted & Foley, Mpls.
Marlboro Shirt Co, Balto.	Sportswear	Leonard F. Fellman & Assoc, Phila.
Midwest Chemical Development Corp, Cleve.	Pills tablets	Walter Ruhens & Co, Chi.
Modern Food Process Co, Phila.	Thrivo pet food	Lavenson Bureau of Advertising, Phila.
Nesca Inc, Milwaukee	Enamel ware	Needham, Louis & Brorhy, Chi.
Ohio State Jockey Club Inc, Cincinnati	Jockey club	Associated, Cincinnati
Packers Super Markets, Detroit	Food stores	Lueckoff, Wayburn & Frankel, Detroit
Thomas D. Richardson Co, Phila.	Confectionery	Gray & Rogers, Phila.
Jaenb Schmidt Brewing Co, St. Paul	Beer	Ruthrauff & Ryan, Mpls.
Scapak Corp, St. Simons Island, Ga.	Quick frozen seafood	Gordon Baird Associates, N.Y.
John F. Stanley Co, N.Y.	Soaps and chemicals	Posner-Zahin, N.Y.
Temptin' Products Inc, N.Y.	Temptin' hair makeup	Jay Gabriel Bumberg, N.Y.
Washington Breweries Inc, Columbus, O.	Beer	Kaufman & Associates, Chi.
Wool Bureau Inc, N.Y.	Men's and women's wool apparel	Grey, N.Y.

Numbers after names refer to category in New and Renew:

- E. Hochman (5)
- H. B. Kuntzelman (5)
- Harold Luther (5)
- H. N. Stevens (5)
- T. G. Vandever (5)



## we do the leg work . . .

. . . Knitting one-third of the nation's women's hosiery furnishes over 50,000 Carolina hosiery workers\* and their families with a steady supply of money to buy the products you advertise. To do *your* leg work among 3,000,000 well-heeled Carolinians, draw on WBT, the biggest single advertising medium in the two states.



\* in 368 mills producing 693,000,000 pairs of hose annually under such nationally known brand names as:

"ALBA"  
"CAMEO"  
"CANNON"  
"FLATTERKNIT"  
"HUDSON"  
"LARKWOOD"  
"MOJUD"  
"NEBEL"  
"TOWNWEAR"  
"VISION"  
"WISTERIA"



# WBT

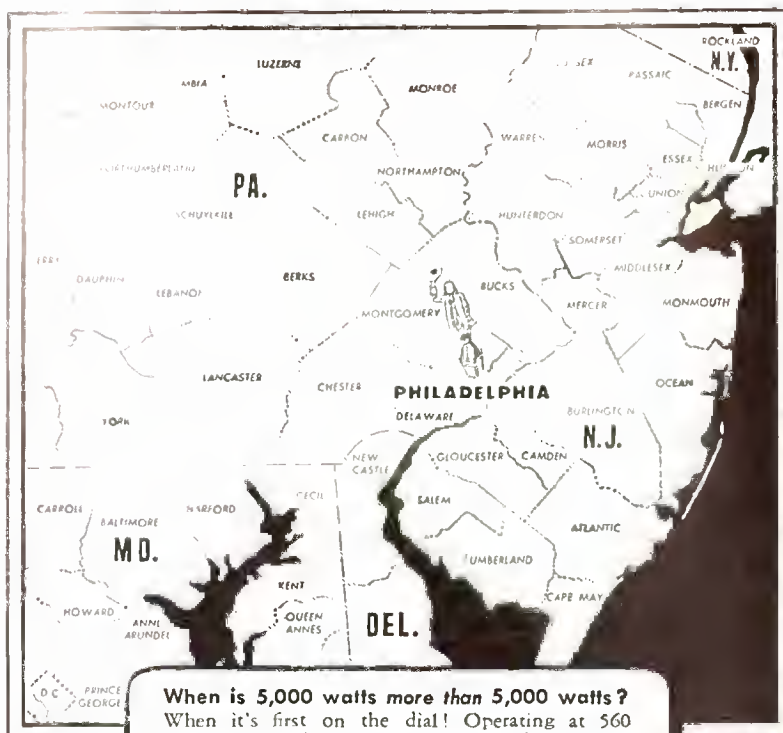
CHARLOTTE

COLLOSSUS OF THE CAROLINAS

JEFFERSON STANDARD BROADCASTING COMPANY  
REPRESENTED NATIONALLY BY RADIO SALES

**Look  
twice at**

# WFIL



When is 5,000 watts more than 5,000 watts?  
When it's first on the dial! Operating at 560  
kilocycles, WFIL's 5,000 watts provide coverage  
equal to twenty times the power at double the  
frequency... 100,000 watts at 1120 kilocycles.

## First Choice for Philadelphia...the City

*If* you want to regularly reach 4 out of every  
5 Philadelphia radio listeners... *if* you want  
to influence buying patterns for more than  
1,800,000 people in the city's radio homes...  
*if* you want saturation coverage where it counts,  
in the point-of-sale area at the center of Amer-  
ica's 3rd Market... then your first choice is  
WFIL, only Philadelphia station with a growing  
audience... day and night!



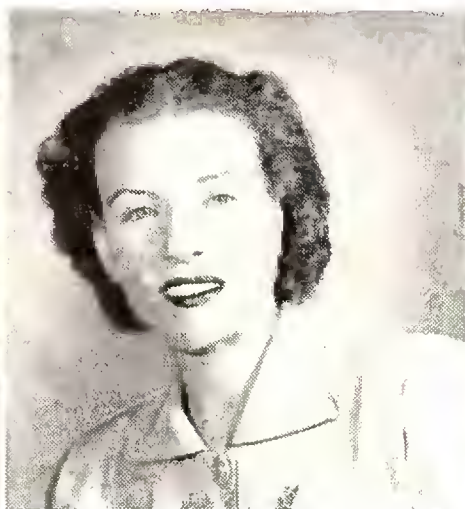


# Philadelphia

## . Hub of America's 3<sup>RD</sup> Market



**WM. FULTON KURTZ**, Philadelphia banker—He is president of The Pennsylvania Company for Banking and Trusts, one of 241 banking institutions in WFIL-adelphia with total assets of nearly 7 billions of dollars.



**IMOGENE GLUCK**, Wildwood housewife—She and other "chiefs" of the 14-County area's 1,242,000 households supervise buying power that amounts to \$5,345 per family per year. She's a "regular," a WFIL fan.



**MILTON H. PAGEL**, Norristown retailer—Pagel's Men's Store, and 57,000 other retail stores in America's third largest market, account for \$685,371,000 in general merchandise... much of it advertised on WFIL.

### First Choice for the 14-County Market

More than half the 4,400,000 people in America's 3rd Market live outside city limits... account for half the sales. And WFIL's penetrating signal extends like a blanket far beyond this 14-County Retail Trading Area whose combined buying power is \$6,638,759,000. This is where WFIL's voice is strongest... where people spend the most. For consistent pulling power schedule WFIL.

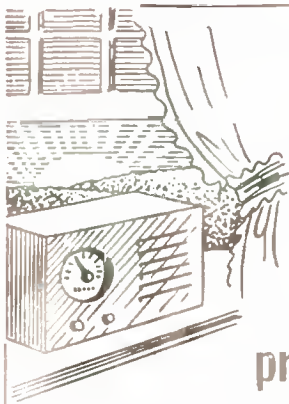
# WFIL

**560 kc.**

**The Philadelphia  
Inquirer Station**

*An ABC Affiliate  
First on the Dial  
In America's Third Market*

Represented by **THE KATZ AGENCY**



Are you  
up as  
early as  
your  
prospects?

IN RICHMOND, VA.\*  
YOU CAN GET THEM  
UP IN THAT HAPPY  
BUYING MOOD WITH

# WRNL

Here's IRA HULL.  
WRNL's "Get-em-  
off-to-a-good-start"  
early-AM . . . MC.



\*Over 10,000 families get up early . . . real early in Richmond, Va., and thousands of these are listening to "The Early Riser's Club," 5:30 to 6:30 A.M. on WRNL. Besides that easy-to-listen-to chatter of Ira Hull, there's popular music, news, weather reports and time checks. This ready-to-buy audience has the WRNL listening habit . . . because it's their program! They even hear their names! How about your product? It can get up early and go to work with a big share of this outstanding Richmond market!

Remember . . .  
there's more **SELL**  
on . . .

# WRNL

**5000 WATTS 910 KC**  
Day & Night  
**NON-DIRECTIONAL**  
(daytime)  
ABC AFFILIATE  
RICHMOND, VIRGINIA



**EDWARD PETRY & CO., INC.,**  
NATIONAL REPRESENTATIVES



Mr. Sponsor

**Leonard V. Colson**

Advertising Manager  
The Mennen Company, Newark, N. J.

The Mennen Company, better known for its shaving products, makes baby soaps and creams in addition. This is an ideal situation for youthful Len Colson. He explains: "Being the proud father of a six-year-old son, I know what will appeal to young mothers and their 'shavers'—and when the boys come of age, we hope to have them ripe for Mennen's 'he-man' products."

Aside from his combined parental-advertising views, Colson brings to his ad manager role a solid, diversified background. After two years in Europe as a Ninth Air Force pilot, Colson returned to the states to combine a City College education, mostly at night, with three years as display manager for the Colgate-Palmolive-Pect Company. These three years readied him for his next move as the assistant advertising manager for the Mennen Company.

"From 1945 to 1947, three years before I joined the Mennen Company, they relied on early-morning music shows, five-minute programs transcribed on 118 stations from coast to coast.

"In 1948 we changed to our present radio set-up which consists of independent station buys from coast to coast. We believe in using early morning news or music shows and we and our agency, the Duane Jones Company, have proved through extensive research that early morning radio is the best means of selling Mennen products."

For the Mennen baby products, handled by Grey Advertising, the firm is testing TV. "Our baby products have been mentioned on our early-morning radio show on 65 stations," says Colson, "but we've started a test campaign for Baby Magic baby oil on Cleveland's WXEL-TV. If it's successful, we'll follow it up. But budget-wise, 60% of our money goes into radio.

"Typical of our TV sponsorship is the 15-minute show on WOR-TV called *Talk to the Stars*. It's an interview-type program—something we had experimented with before since we first got into TV in the fall of 1947 with some sports-interview videocasts."

Thirty-one-year-old Colson, whose success has been almost as rapid as the planes he flew in Europe, smilingly admits that advertising managers do relax sometimes.

"When I'm not listening to or viewing the Mennen shows, I manage to play some golf and get in some swimming. And, on weekends, I do some gardening around the house."



# It's part of the landscape

Nobody needs any more proof that television has become an accepted part of our daily lives.

Nevertheless, attention should be paid to that word "daily." More and more, television is stretching itself around the clock. 90% of all U.S. television stations are now on the air before 2 p.m., and by next year most of them will be broadcasting before *noon*.

Priceless franchises are right now being bought up. Big shows, big talent, and big advertisers are moving in wherever you look. Indeed, 6 of the 7 biggest advertisers of low-unit-cost products are already in.

Before you know it, daytime television, like night-

time, will be a sell-out. And before *that* happens, you'd better be there.

And when you start looking at daytime, you'd better look at CBS. The same skills that have always made CBS programming stand out are now operating in daytime television. Here you will find the first big afternoon comedy-music-variety shows, for example—Garry Moore and Steve Allen—and television's first serial story, "The First Hundred Years."

CBS Daytime Television is in business to serve the kind of advertisers who have always known you have to get up early to stay ahead of competition.


**CBS TELEVISION**





**COVERAGE**  
Sure...We've Got It  
**BUT...**  
Like the Gamecock's  
Spurs...It's the  
**PENETRATION**  
**WSPA** Has

In This  
Prosperous  
Carolina Piedmont  
(Spartanburg-Greenville)  
Area That Makes This  
Station Your Most  
Potent Mass Salesman!



BMB Report No. 2 Shows  
WSPA With The Largest  
Audience Of Any Station  
In The Area!

AND...This Hooper  
Report Shows How WSPA  
Dominates This Area!

HOOPER RATING -- Winter 1949		
8:00 AM -- 12:00 N	.....	63.2
12:00 N -- 6:00 PM	.....	53.6
(Monday thru Friday)		
6:00 PM -- 10:00 PM	.....	67.6
(Sunday thru Saturday)		

**GIVE YOUR SALES  
A POTENT PERMANENT HYPO  
AIR YOUR WARES OVER**



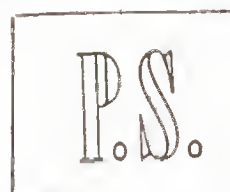
Represented By  
John Blair & Co.  
Harry E. Cummings  
Southeastern Representative  
Roger A. Shaffer  
Managing Director  
Guy Vaughan, Jr., Sales Manager

**The No. 1 CBS Station For  
The Spartanburg-Greenville  
Market** .....

**5,000 Watts --  
950 On Your Dial**



New advertisers count on the Range Rider (Jack Mahoney) to hit sales bullseye



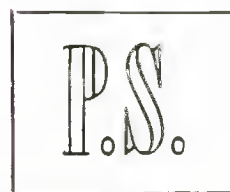
**See:** "Wild-West fever: will it sell for you?"  
**Issue:** 25 September 1950, p. 28  
**Subject:** Western films on TV

The *Range Rider* is the latest video cowboy hero to come galloping out of the West. And advertisers who weren't lassoed by Gene Autry, the Lone Ranger or Hopalong Cassidy are now wearing the *Range Rider* "brand."

Radio Sales (CBS) with TV rights for 50 years, has sold the half-hour film series to jewelers, bakeries, automobile dealers, and others in major cities across the country. The price tag on each of the 26 half-hour films depends on size and number of TV stations in a city.

In New York City, the cost for one half-hour film is \$1.040 (compared to \$1.850 for a Gene Autry 30-minute film). In the lowest-priced U. S. market, the *Range Rider* single film rate is \$140. Other rates: \$520 in Los Angeles; \$440 in Baltimore; \$320 in Buffalo.

As in the case of Gene Autry sponsorship, beer, cigarette, wine and deodorant advertising in not accepted. Series was produced by Flying A Pictures (a Gene Autry interest).



**See:** "Radio is backslap-happy"  
**Issue:** 27 March 1950, p. 28  
**Subject:** Radio and TV awards

This week (on 7 May) the Academy of Radio and Television Arts and Sciences offers its 1951 "Michael" awards to outstanding programs and personalities in radio and TV. Many may feel it is early in the year for awards, but part of the Academy's creed is to give recognition to "meritorious achievement in these arts in mid-season" when such centering of attention on the "bests" . . . "might influence the broadcasting season at its height."

Among network programs on the final ballot for these second annual awards (27 in all) are: radio—*Theatre Guild on the Air* (U. S. Steel); *Let's Pretend* (Cream of Wheat); *The Telephone Hour* (Bell Telephone); *Dragnet* (Liggett & Myers); TV—*You Bet Your Life* (DeSoto-Plymouth Dealers); *Suspense* (Electric Auto-Lite); *The Goldbergs* (General Foods' Sanka); *Studio One* (Westinghouse).



A word with the Time Buyers:

# Yes! we have no cooked bananas!



## or how K. T. Hager sold a trailer load in 2½ hours

Nothing sells like a testimonial. Here's K. T. Hager, of Hager's Wholesale Fruits & Produce, Cumberland:

"On Saturday morning, June 18, I had on my hands almost a full trailer load of bananas that came to me in a heated or 'cooked' condition. I displayed signs advertising them for \$1.00 a bunch. However, by noon I was convinced that more people must know of this sale if the bananas were to be moved.

"Within fifteen minutes after calling you, the customers began to swarm the place. About 2½ hours later we had sold out the load completely."

That's the kind of sudden results WCUM is used

to producing—for both local merchants and national accounts.

Cumberland's mountain-locked geographical location makes it a uniquely rich spot for radio selling. There's gold, plenty of it, in these hills. And WCUM blankets the market—produces phenomenal sales again and again and again.

If you're not getting your share of this lush market—investigate. You'll be surprised what WCUM has to offer. See your Meeker man for the whole WCUM story.



There's gold in these hills  
**CUMBERLAND**  
**1490 ON YOUR DIAL**  
FM 102.9 MC







**WEED**

**A N D C O M P A N Y**

**NEW YORK**

**BOSTON**

**CHICAGO**

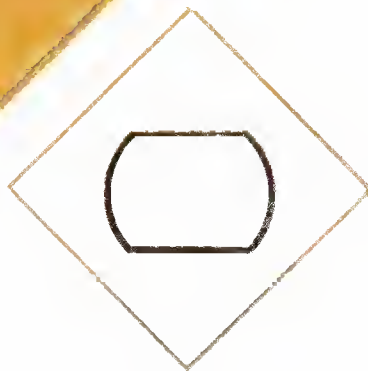
**DETROIT**

**SAN FRANCISCO**

**ATLANTA**

**HOLLYWOOD**

**RADIO AND TELEVISION STATION REPRESENTATIVES**





**SPONSOR**

VOL. 182. No. 6

NEW YORK, WEDNESDAY, APRIL 18, 1951

PRICE 25 CENTS

# RADIO'S FIGHT FOR SURVIVAL

STAKES HIGH AT  
CHICAGO CONFAB

RADIO RATE DISCUSSIONS OPEN TODAY

Why sponsors are cold to

nighttime network radio

Sudden CBS Slash a  
Real 'Wydadyaduit'

Radio Rate Cuts  
Hold Spotlight

at NARTB Meet

Network Affiliates  
Protest CBS Action  
in Cutting AM Rates

APRIL 28, 1951



THE AMUSEMENT INDUSTRY'S LEADING NEWSWEEKLY



PRIME

N(etwork's) A(xed) R(ates)  
T(remendous) R(last) Effect

WEB AFFILIATES GIRD FOR RATE FIGHT

CBS Cut Gives

TRADE PRESS HEADLINES REFLECT UPHEAVALS IN AM INDUSTRY. FOR ANALYSIS OF WHAT FUTURE HOLDS, SEE TEXT BELOW

## What net rate cut means to sponsors

Some stations may raise rates,

structure of networks may change

in crisis period ahead

**over-all** Now that the initial sound and fury (as illustrated by the trade press headlines above) has subsided, broadcast advertisers are beginning to examine the recent network rate slash in a quieter, more thoughtful light. Concerned with the future, rather than with the war-whoops and hollers of the past, sponsors are now posing vital questions that demand reflective answers. They are asking:

- What will the CBS rate cut—and its aftermath among other networks—mean to the pocketbooks of sponsors?
- Are more reductions impending, or will there be a stabilization of network radio rates?
- Is network radio, as sponsors have known it, singing its swan song?





BAB'S BILL RYAN LOOSENS COLLAR, GATHERS FACTS, AS HE READIES MOST INTENSIVE INDUSTRY PROMOTION IN AM HISTORY

If so, to what degree is it in decline, and how valuable will it remain to advertisers?

- What effect will the network slash have on the rate structure of affiliate stations? On non-affiliate stations?

- Finally, how grave a crisis is this for radio at large? Is it a portent that radio, *per se*, is losing its potency, or are there facts to prove otherwise? What steps are broadcasters taking to

renew advertisers' faith in radio?

Naturally, the answers to all these questions are not simple. Some are hotly debatable: some must remain in the realm of pure speculation. But SPONSOR, after canvassing some of the most experienced minds in the domain of advertising and broadcasting, herewith presents the best available interpretation.

First of all, there's no doubt that

the immediate effect of the CBS rate slash will work greatly to the advantage of sponsors. Nobody, after all, quibbles when someone hands you on a silver platter a 10% to 15% price reduction, whether it be for radio programs, or cheese, or gasoline. You accept the bargain gratefully and return to the merchant to buy more of his goods. As one Association of National Advertisers official told SPONSOR, "I'm

#### ***Sign of times: nets are selling announcements in competition with spot radio***



Network trend of cutting into profitable station announcement, participation business is reflected in 5-minute Larry LeSueur News, CBS (left); ABC's "Operation Pyramid," including "The Sheriff" (center); NBC's "Operation Tandem," like "Duffy's Tavern" pictured at the right



sure our savings resulting from network rate cuts will be reinvested right back in radio."

But the long-range effect of possible continuing web rate cuts is a "gift" to sponsors of quite another color. Not even the most economy-minded sponsor would like to see radio reduced to what a spokesman at the NARTB convention in Chicago described as a "cloak-and-suit business" status. If CBS, NBC, ABC, and Mutual were to indulge in a bargain-basement price war, it would be injurious, not only to the networks, but to the sponsors as well. The nets would be in peril of pricing themselves out of business; and advertisers would tend to spurn them in any case, gradually losing respect for what would degenerate into a too cut-rate—and therefore suspect—advertising medium.

Yet, unless sensible business heads prevail, there's every chance that the networks may indulge in a suicidal price war. This possibility was strongly hinted at in the report released on 30 April by the 12-member Network Station Affiliates Committee (of which more later). After discussing the rate cut puzzle with top network brass, the committee sent to fellow affiliates a letter notable for these sentences suggesting future woe:

"The committee is of the belief that the present situation is *initially* a network problem and is centered in New York City.

"The committee has found *nothing* in the situation which indicates that the move taken by CBS, and quite apparently contemplated by the other three networks, will *prevent a further depreciation of radio values*.

"The committee believes that the situation is *even more serious* than it appeared before we had these consultations."

Since nobody would describe the committee as a group of calamity-howlers, sponsors would do well to consider whether this means the handwriting is on the wall for network radio. Indeed, several responsible industry spokesmen were last week making no bones about predicting aloud this very possibility. Edgar Kobak, owner of WTWA, Thomson, Ga., retiring BAB chairman, as well as consultant for the Westinghouse stations and advisor to General Mills and Miles Laboratories, recalled to SPONSOR a speech he had made four years ago when he was

(Please turn to page 76)

## Parable of the mouse trap: 1951

by E. P. J. Shurick

CBS, AM MARKET  
RESEARCH COUNSELOR



Five days after CBS announced its rate decrease, market analyst E. P. J. Shurick, who had been previously scheduled to address the Cincinnati Advertising Club, decided to explain the CBS move in a way which could be clearly understood. The introduction of the speech, which follows, attracted considerable attention among advertisers and within the CBS organization itself.

ONCE upon a time there was a young man who at less than 30 years was a remarkable business success. He invented a very simple and inexpensive mousetrap. And most important, it caught mice. Not once a day, a week or a month—but every time the trap was set.

One day when our young man was making his usual rounds in the big city, all his old customers refused to talk business with him. Someone else had invented a mousetrap. This new mousetrap wasn't just a simple flat piece of wood with a steel spring. It was as gaudy as a juke box with a light on the trap so you could see as well as hear the mouse being caught.

Everyone was excited over the new mousetrap. Customers were literally beating a path to the door. The young man tried to point out that "catching mice—lots of them" was the purpose of a mousetrap—his mousetrap! And his was the cheapest of all.

"Young man," one of his oldest customers admonished, "the new mouse trap has got everyone talking. It may not be one iota better than yours. It may not catch as many mice. But it's got everyone talking."

"Now. I would advise you to do something that would get everybody

talking again about your mousetrap. Under the circumstances, I would advise a lower price."

But the young man pointed out. "I've been selling you my mousetraps at the same price for years. The cost of everything else has gone up, but the cost of my mousetrap has remained the same."

The customer shrugged his shoulders. "Can you blame me for that? Your mousetraps today are harder to sell. Have you ever thought that because of another mousetrap, there will be less mice for yours to catch?"

Such reasoning seemed inconceivable. So, the young man went about his business. He continued to promote his mousetrap as one that catches mice—catches them at less cost than any on the market. But he didn't sell mouse-traps.

The next time he saw his old customer friend, the man was less patient than before. "I gave you advice. You haven't taken it. I told you that I wouldn't buy any more new mouse-traps from you. In fact, I've got a few I'd like to turn back."

So the young man lowered his price. Any similarity between fact and fiction is purely intentional. ★ ★ ★



**over-all** A rather wry story about a high-minded researcher and a frustrated account executive is told, with much eloquence, by Larry Deckinger, research director for the Biow Company, New York, and president of the Radio and TV Research Council. The tale goes this way:

It seems that an adman was trying to pry out of his agency researcher the advice on whether a client should continue to sponsor a certain radio program. But no soap. All the poor fellow could get out of the researcher was a series of computations on ratings, average audience, total audience, flow of audience, and other conflicting data.

"Listen," cried the adman, his head spinning with figures. "That's all very interesting, Joe. But all I want from you is your own *analysis* of your research. And, for heavens sake, spell it out in ABC terms!"

"I beg your pardon," declared the researcher, drawing himself up grimly. "I'm a scientist. And as such, I deal in cold facts and figures."

Finally, the harassed adman interrupted to ask: "Joe, what time is it?"

In surprise, the researcher said, "Why, it's three and a half minutes after 4:00 p.m., according to my wrist watch. What makes you ask?"

"Because," muttered the adman, turning away in anguish. "I just wanted to see if I could get one simple, helpful answer from my research department."

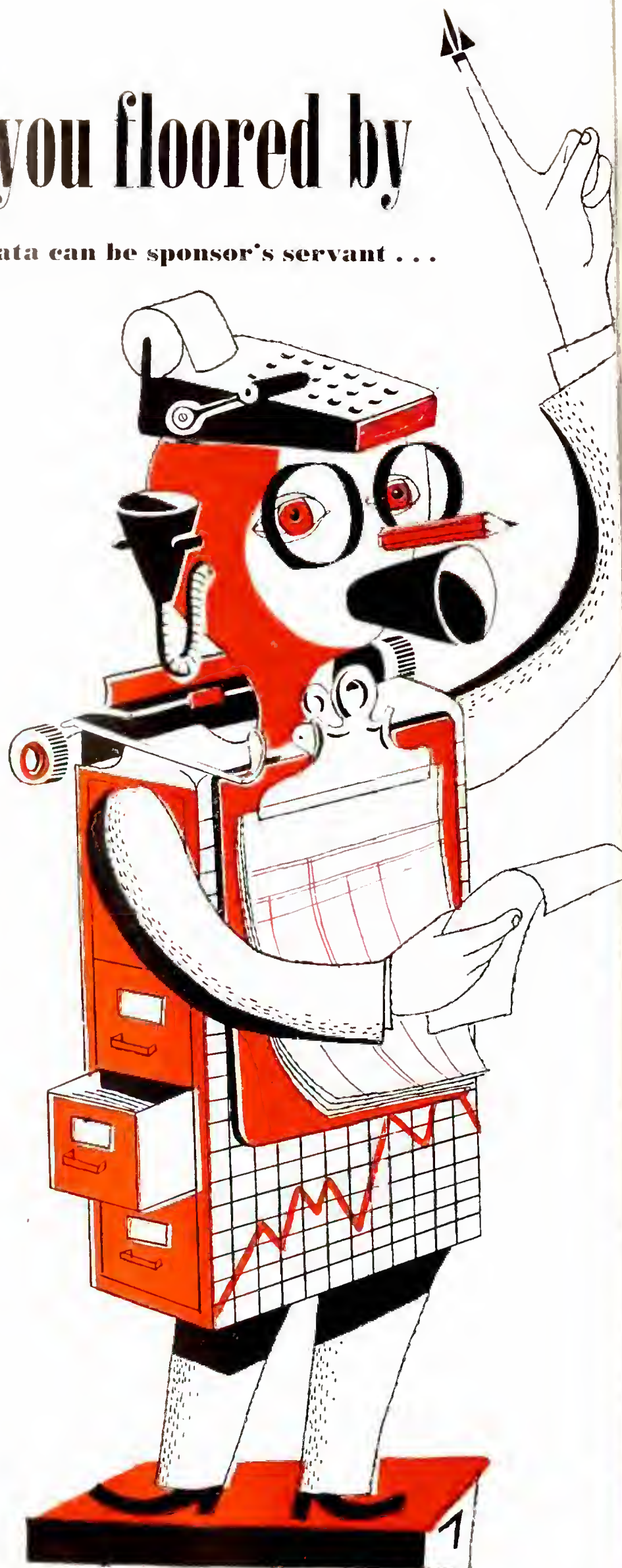
The reason why this story is wry rather than humorous is that it can be applied, with painful accuracy, to too many other researchers. Nobody, of course, would disparage the over-all performance and integrity of the vast majority of research men in the domain of radio and television. Most of them are conscientious social scientists, earnestly delivering their services to broadcast advertisers, ad agency executives, station operators, network brass.

Nevertheless, according to a comprehensive survey just completed by SPONSOR among researchers themselves and their clients, many members of the research fraternity are remiss in their duties. Their chief sin lies in the field of communication. Many of the social scientists have, consciously or not, erected a verbal curtain between themselves and their clients. This is a grave deficiency because advertising

the art of persuading customers to buy is based on semantics the sci-

# Are you floored by

**AM/TV data can be sponsor's servant . . .**





# Research mumbo-jumbo?

**provided meaning of facts gets over barrier**

**created by complex verbiage researchers use**

## THESE ARE KEY CLIENT CRITICISMS OF RESEARCHERS:

Many researchers don't try to report findings in language understandable to laymen clients.

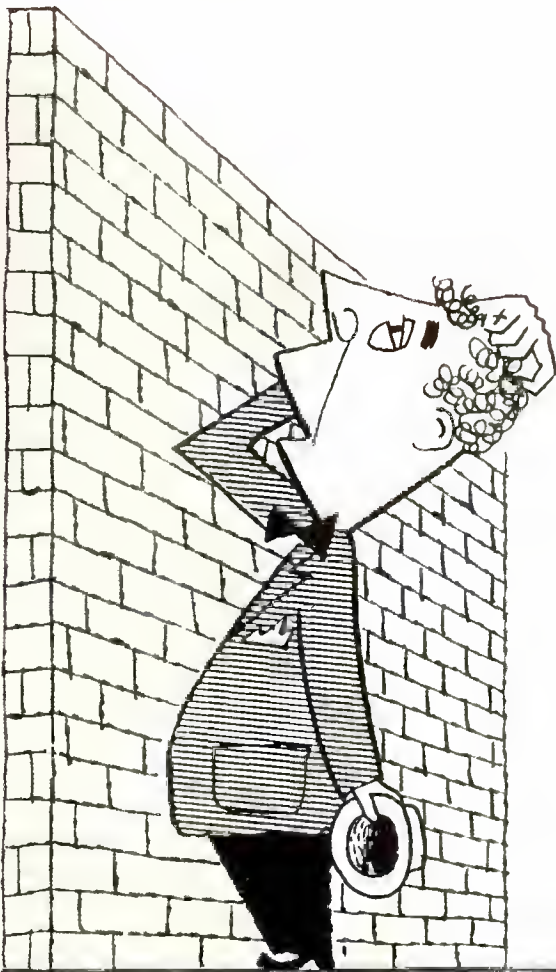
They are loathe to evaluate statistics; forget that clients want guidance.

They don't present data in interesting, meaningful way; present tedious listings instead of dramatic symbols.

They intentionally use mumbo-jumbo in order to make an impression as scientists.

They don't try to educate clients enough in the meaning and values of research techniques.

Independent researchers especially don't take pains to define terms for clients.



ence of words. When researchers, who are an important link in advertising, falter in their ability to translate words, the whole ad structure weakens.

To become more precise, here are the major criticisms levelled at researchers. SPONSOR presents them with the intent of fostering closer teamwork between researchers and their bosses, to help rip asunder the verbal curtain:

1. Many researchers make little effort to report their findings in a language understandable to their laymen clients. Instead, they take the easier way out—using the technical Jabberwocky to which they are accustomed.

2. They are loathe to offer analysis or interpretation of their mountains of figures. They forget that their clients are busy people who actually *want* their guidance.

3. They make little attempt to present their data in an interesting meaningful fashion. Instead of using more dramatic charts and human symbols, they employ dull listings and logarithms.

4. Wanting to be regarded as "pure scientists," they sometimes intentionally cloak themselves in an impressive air and spout a mumbo-jumbo terminology, like a coterie of *avant-garde* dilettantes.

5. Ad-agency researchers particularly hold themselves aloof from the rest of the organization: make no genuine attempt to indoctrinate others in the meaning and values of research techniques.

6. Finally, and this applies especially (Please turn to page 48)

## Questions sponsors should ask about research

Suggested by the ANA's Advertising Research Committee

1. Is the PURPOSE of the research clearly and briefly stated?
2. WHO did and WHO paid for the research offered to you?
3. Is anything irregular about TIMING of the research?
4. Are the LIMITATIONS of the study clearly set forth?
5. Is the INTERPRETATION in line with the facts?
6. Was the proper KIND of research used to answer the problem?
7. Was QUESTIONNAIRE properly drawn to achieve goals?
8. Was the FIELD SURVEY properly conducted and supervised?
9. Is sample REPRESENTATIVE of market area to be covered?
10. Is sample SIZE for each comparison big enough?
11. Does PRESENTATION of facts follow good research standards?





ROBERT Q. LEWIS IS COMBINED COMIC, PITCHMAN; SELLS ASR'S LIGHTERS PLUS RAZOR BLADES ON "SHOW GOES ON" (CBS-TV)

# How a gay blade sharpens razor sales

**Robert Q. Lewis as pitchman, plus \$1,500,000 radio/TV budget, help**

**American Safety Razor reach No. 2 spot**

**over-all** The history of radio and TV advertising is rife with trademark symbols converted into flesh-and-blood product salesmen. Just a few of these humanized hucksters are Aunt Jemima, the pancake flipper; Johnny, the Philip Morris bellhop; Father Knickerbocker, the Ruppert Beer patriarch; and Chiquita, United Fruit's hip-swinging banana.

But recently, the American Safety Razor Corporation of Brooklyn contributed a unique phenomenon to the

annals of broadcast sponsorship. It has taken a human broadcast performer and converted him into a virtual product trademark. This entertainer-cum-salesman-cum-trademark is Robert Q. Lewis, a comedian with horn-rimmed glasses and a flip manner, who heretofore has been known chiefly as a summer replacement for Arthur Godfrey.

A comic of many parts, this Lewis, he cannot be accused of not giving his all to his present sponsor. Here's what

the ubiquitous jester does: (1) on ASR's CBS-TV program, *The Show Goes On*, he cracks quips and emcees the talent; (2) on the same half-hour show, he announces the straight commercials as well as going through amusing acts to hypo the sales messages; (3) he acts as talking pitchman for ASR's spot radio commercials selling Silver Star razor blades; (4) he lends his image to ASR's newspaper ads and display cards for Silver Star even in non-TV areas; and (5) he



tours the country for dear old ASR, pumping the hands of safety razor dealers, guesting on local radio and TV shows for community causes, and generally merchandising Silver Star with amiable gusto.

ASR is pleased with the blade-selling capacities of gay blade Lewis. Beginning this June, it will switch his *The Show Goes On* from its present Thursday night spot to Saturday night, 9:30 to 10:00 p.m. It will build up a summer following for him, and then, come fall, try to usurp that time slot's audience from Sid Caesar and Imogene Coca on the formidable NBC-TV *Your Show of Shows*. ASR has that much confidence in Lewis's drawing power; besides, it is felt many viewers may be growing jaded with Caesar-Coca antics.

Just as it's delighted with its union with Lewis, ASR is equally jubilant about its liaison with broadcast advertising. This year, the big corporation will spend over \$1,500,000 of its total \$3,000,000 ad budget to advertise its stable of razor blades on radio and TV. About \$1,000,000 will be devoted to pushing Silver Star blades on *The Show Goes On*. Over \$500,000 will be devoted to radio programs, announcements and participations.

Beginning 3 June, it will sponsor (via McCann-Erickson) a five-minute network news program on about 150 CBS stations in the interest of Silver Star blades. Also to advertise Silver Star (again via McCann-Erickson) it is now using a spot radio campaign over 93 stations in 26 cities. To advertise Treet and Blue Star blades (via Batten, Barton, Durstine & Osborn) it currently is using a spot radio campaign over 278 stations in 96



Charles (Buddy) Solomon, ASR ad manager since 1934, began with firm 31 years ago in its display department. The 50-year-old New Yorker now has home in Lawrence, L. I. His son, Jack, is a high school student with ambitions of going to West Point. A man with a razor-keen wit and a rat-trap memory, Solomon devotes his full energies to ASR's advertising strategy; spends his spare time listening to radio and TV, and playing gin rummy. He has one driving ambition: to make ASR No. 1 kingpin of the razor blade field in which his firm is now No. 2.

cities. Finally, to stimulate the sales of Gcm blades (via Federal Advertising Agency) it will probably use, either this May or in September, spot radio in about 13 cities over 15 stations, with TV announcements over a few stations.

An analyst is hard put trying to fix ASR's exact status in the razor blade field. Like most other razor blade manufacturers, ASR also produces other items (like ASR Ascot lighters, Every-Ready shaving brushes and Antoine Cosmetics), and the company's annual report usually lumps these goods together. In its last report, ASR merely announced that its 1950 gross sales for all its products amounted to \$18,000,000—a marked jump over its 1949 total gross of \$15,000,000.

Despite ASR's reluctance to release its detailed, bread-and-butter figures, it's pretty safe to say that it stands second in the razor blade hierarchy. Of the more than \$90,000,000 that Americans will spend for razor blades this year, trade insiders estimate that Gillette will reap some 45% of total

blade sales, ASR about 30%, Ever-sharp around 20%. ("Pal shaves around the edges," SPONSOR, 4 Dec.)

To what extent is radio and TV advertising responsible for ASR's big slice into razor blade consumption? Advertising Manager Charles (Buddy) Solomon, an astute, hard-headed business diplomat, who's been with ASR 31 years, replies this way: "The best answer lies in the fact that our salesmen—who're closest to the grass-roots markets—tell us that TV and radio have boosted their individual sales. Another answer is contained in the fact that we're now spending more on broadcast advertising than we have in ASR's history." Still another answer—not made by Solomon but quite apparent—is that ASR has cut down on its printed media advertising recently, in favor of the mass coverage provided by broadcast advertising.

ASR's over-all advertising formula can probably be summed up this way:

1. Use broadcast advertising generally to stress certain selling slogans  
(Please turn to page 56)

LEWIS PERSONAL TOURS (LEFT, BEFORE LOCAL SCHOOL EDITORS) PLUS MERCHANDISE CARDS (RIGHT) HYPO ASR SALES



**ROBERT Q. LEWIS**  
AND  
**PEOPLES DRUG STORES**  
**March of Dimes Offer**

**2 FREE Silver STAR BLADES**  
**IF YOU CONTRIBUTE HERE TO**  
**March of Dimes**

See **ROBERT Q. LEWIS** on **WTOP-TV Channel 9 - Thursday 8-30PM.**



# How long does a TV commercial live?

**Research is lacking, admen differ on optimum run, but clever**

**techniques have kept some pitches on as long as three years**

**TV** Last Sunday a modest-sized ad appeared in several newspaper supplements noted for their large circulations.

Over a heavy block of copy and the photo of a bewhiskered gentleman ran this headline: "Do You Make These Mistakes in English?" The bewhiskered individual is Sherwin Cody and the copy an invitation to take his mail-order course in English. Nothing especially remarkable about that advertisement except that it's been running without change for 25 years!

Mail-order advertising is full of such long-term repetitions. The Book-of-the-Month Club, *Encyclopedia Britannica*, Newspaper Institute of America are just a few examples. To earn that honor, a mail-order ad must prove

its effectiveness by the bulge in a postman's sack—or it doesn't run twice—much less for a decade or longer.

Would that national product advertising were as simple. Lacking such clear-cut, direct response as a mail count, however, all that most advertisers can do is make educated guesses. Coupled with the question "How effective is my advertising?" is its corollary: "How long shall I run the same campaign, the same copy?"

Newspapers, magazines, even radio, have been fairly well charted by now. When it comes to that hydra-headed medium of sight and sound—television—the charts are anything but reliable. It's become almost fashionable to answer questions about TV commercials with an enigmatic smile and a "hell, I

wish I knew the answer to that one. . ."

SPONSOR uncovered reactions like this in a survey of TV specialists. It also discovered some generally accepted kernels of fact when it asked: "How long should an advertiser run his television commercials?" This is a summary of the answers given by TV research organizations and advertising men.

Jack Boyle, TV Director of Daniel Starch & Staff, had this to say:

"Actually, we're not too concerned with how long a commercial should run, at this stage. You need histories to base conclusions on and the medium is still too young for that. When it will be old enough we don't yet know. So far, however, our feeling is that the time to change a commercial is when you have a better sales argument to put over; not before. If an advertiser has several good commercials, he should stick with them for a long time."

Both Advertest Research and Ross Reports have by-passed the question of longevity in favor of more immediate problems. Publisher Wallace A. Ross did note unofficially, however, that commercials stayed on an average of three to four months. Horace Schwerin, boss of the commercial research organization bearing his name, is organizing a considerable amount of information dug up over the past year, expects to have it ready in a few months.

Agency men and advertisers who work closely with TV commercials have fairly definite opinions on the subject though they often disagree. Some are in favor of long runs for a commercial; others insist on frequent changes. Says one account executive: "In many cases TV commercials are changed when they don't need to be—

(Please turn to page 67)

## ***These factors determine life of commercial***

- 1.** Story-line or approach to sales pitch. Good one can violate most other rules and live a long, productive life.
- 2.** Type of film technique used. Animation seems to wear best.
- 3.** Frequency of showing same commercial to the same audience.
- 4.** Number of commercials in a series. Rotation gives each a breather.
- 5.** Production quality. Producer's skill, budget size, adequate pre-planning determine a commercial's technical attractiveness.
- 6.** Spotting of commercial relative to entertainment. Especially important in sports sponsorship where viewer irritation is likely.
- 7.** Length of commercial. Uncertain yet whether longer or shorter ones are more durable.



**Kools**

SWITCH FROM 'HOTS' TO



**Kools**

Films in series rotated for variety

12 films (20 second)

30-month run to date; to go on indefinitely

**Auto-Lite Battery**

**Auto-Lite  
Battery**



Basic pitch has many lead-ins, closings

1 film (60-second); 8 interchangeable lead-ins  
and closings (varied length)

12-month run to date for 60-second basic film;  
to go on indefinitely

**Lucky Strike**

**Lucky  
Strike**



Original commercials edited to make new ones

3 films (60 second); 16 films (20 second)

Ran 36 months (intermittently with interchang-  
ing of parts)

**Muriel Cigars**

**Muriel  
Cigars**



Outstanding film makes long run possible

2 films (60 second; films produced 6 months  
apart)

8-month run to date for first film; to go on in-  
definitely





PEARSON'S TOP OFFICIALS AMSTER (LEFT) AND DUFF (RIGHT) CONFIDENTLY STUDY \$4,500,000 SALES TARGET FOR ENNDS IN 1951

# Chlorophyll revolution

**Ennds, \$500,000 radio spender, claims**

**leadership among new tablet deodorants**



Lester E. Amster, the hard-working president of Pearson Chemical Company, started in the wholesale and retail drug business with Amster Company of Cleveland. His next move was to join the Cummer Products, manufacturers of Mollie Shaving Cream and Energine products. In 1945 he joined Pearson, which produces Dew spray deodorant and Eye-Gene drops in addition to Ennds. This drug executive was quick to see the possibilities of the new chlorophyll development. To assure simultaneous distribution for Ennds when it was launched 19 August, he arranged to fly \$300,000 worth of items all over the United States.

**over-all** There is a new revolution brewing in the drug trade—a field which has more upheavals than a Marxist's dreams. Chlorophyll tablets, designed to wipe out bad breath and body odor internally, are threatening to cut a big slice out of the \$50,000,000 annual market of external deodorant and mouthwash producers. And the firm which claims top selling honors among the chlorophyll advertisers, Pearson Chemical Company, New York, speaks confidently of a \$4,500,000 sales volume for 1951—even though their brand has only been on the market since August 1950. In riding the chlorophyll revolution, Pearson is following the strategy of such advertisers as Alka-Seltzer and Tintair who used radio to win quick acceptance for their products.

Ennds, the Pearson chlorophyll tablet, now has a \$1,000,000 budget. About half of it goes for Gabriel Heater (Friday nights on Mutual) and an announcement schedule on both radio and TV which is currently being ex-



panded from an initial limited number of markets. Rest of the budget is split between magazines, newspapers, and car cards. Agency is Harry B. Cohen Advertising Company, New York.

Ennds has gained such strong momentum that the ad budget will jump to \$2,000,000 within a few months. The biggest portion of this new appropriation will go for a half-hour evening simulcast over 166 AM and 22 to 24 TV stations which was being renegotiated as this issue of SPONSOR went to press. In addition, radio and TV announcements will be carried in the top 43 U. S. markets (where 47% of the drug business is done).

The Pearson simulcast plans follow the revelation that CBS is readying a simulcast for Arthur Godfrey's morning radio show to start this Fall.

This would seem to indicate that simulcasts are hardly a declining force—as was thought last year following cancellation of several simulcasts.

Another current phase of Pearson air activity is its award of prizes for the *Chance of a Lifetime* ABC-TV show. In return for a plug for Ennds, Pearson gives away mink coats, diamond necklaces, or just plain money in the form of \$1,000 checks. A similar arrangement is being worked out for the *Truth or Consequences* program on CBS.

Objective of Pearson's air strategy is a mass market for Ennds. "We are not concentrating on any particular groups," says Lester E. Amster, president. "Deodorants are now used by men and women at all age levels." There is a certain boldness in this mass-market approach. Actually, Ennds is a high-priced item for the deodorant market. The tablets, which are supposed to be taken once to twice daily, sell for 49 cents a dozen and \$1.25 for 36. But the price does not determine the market they should try to cover; Pearson feels all classes want to use the new discovery. "We are making a quality market a mass market," says youthful Richard Duff, sales and promotion manager.

Although Heatter, who carries the main air load for Ennds at the moment, is known as an oldster's favorite, Pearson believes that the heightened interest in the war and other foreign news is bringing them an audience that covers all groups. "We chose Heatter primarily for his ability to sell, and he hasn't disappointed

us. He is now our star salesman," says Duff. (Heatter is always at his heart-string-tugging best in pushing a product that is beneficial for aches or pains, physical or social.)

Ask Duff what radio has meant to the sale of Ennds, then hold on to your seat. He's an enthusiast. "The best answer is that we are buying a hell of a lot more time on the air," he exclaims. He is even looking beyond the ambitious simulcast project. "If that's successful, we'll keep adding to our budget," he says.

It's easy to understand the optimism around the Pearson headquarters. First, they are hitting a deodorant market that has been enlarged steadily over the last 15 years. Powerful radio and TV advertising behind such established brands as Mum, Arrid, and Stoppette has helped consumers accept the idea of using such products. Not only has the number of purchasers increased, but they are buying more expensive packages. Pearson's Duff points out that the top prices have moved up from 63 cents in 1948 to 98 cents in 1949. Even though Ennds has a package selling for 49 cents, Duff says that their best seller is the box of 36 tablets for \$1.25.

Additional good cheer for the Pearson management comes from the poem (Please turn to page 62)



Printed copy highlights romance angle in contrast to radio commercials' general appeal



Ennds gets plugs on "Chance of Lifetime," ABC-TV, in return for providing big prizes

### **How the chlorophyll producers are using the air**

**ENNDS**, Pearson Pharmacal Company, New York (agency: Harry B. Cohen Advertising Company)—Gabriel Heatter, Friday nights; radio and TV announcement schedule being expanded to 43 markets; simulcast half-hour show now being negotiated. Firm also gives prizes on "Chance of a Lifetime," ABC-TV show, in return for product plugs. If anticipated simulcast succeeds, Ennds will make further additions to its air advertising.

**STOPPERS**, Stoppers, Inc., New York (agency: Walter Weir, Inc.)—participations on "Cavalcade of Stars" and "Cavalcade of Bands," DuMont Television Network. Radio and TV announcements used for two weeks duration in 40 to 50 markets. Up to 20 markets covered at any one time. Frequency runs as high as 25-30 per week in some Midwest areas. Stoppers announcements concentrated on radio with purchases of video time restricted to a few areas.

**NULLO**, Depree Company, Holland, Mich. (agency: Dancer-Fitzgerald-Sample, Chicago)—radio and TV announcements. Nullo keeps details on radio and TV usage hidden from rivals, but indications are that the company is expanding a limited radio and TV announcement schedule to a point where approximately \$1,000 weekly will be spent in at least one market.

**NIDS**, Olympic Distributors, Los Angeles (agency: Vick Knight, Inc.)—TV station breaks on KFMB-TV, San Diego, twice daily, seven days a week. Large radio schedule anticipated as distribution expands to seven western states. Nids uses series of TV film commercials on theme that deodorant must be taken internally to be effective. Oil poured over a car hood instead of inside the motor is compared with the older type of deodorants.

Agency in same city as client, unless otherwise indicated.





# B.M.I. program clinics: bonanza for sponsors

**Broadcasters trade top  
showmanship ideas that make  
radio more potent salesman**



Dynamic, eloquent Carl Haverlin, BMI president (pictured top, left), stepped into the broadcast music scene in 1940 when stations were battling with song publishers over performance rights. As BMI vice president he sparked development of the music licensing body. In 1944 he moved over to Mutual to become a v.p. He returned to BMI in 1947 as its first full-time paid president.



Glenn Dolberg, BMI's affable director of station relations who heads the clinic operation, was field representative in the West for seven years before taking over his present job in January. He knows programing, having been program director, KFI, Los Angeles, and KPO (now KNBC) and KGO, then the NBC Red and Blue stations in San Francisco. Also managed KEX, Portland.



Industry-wide selling is not the only aspect of broadcasting that has been neglected.

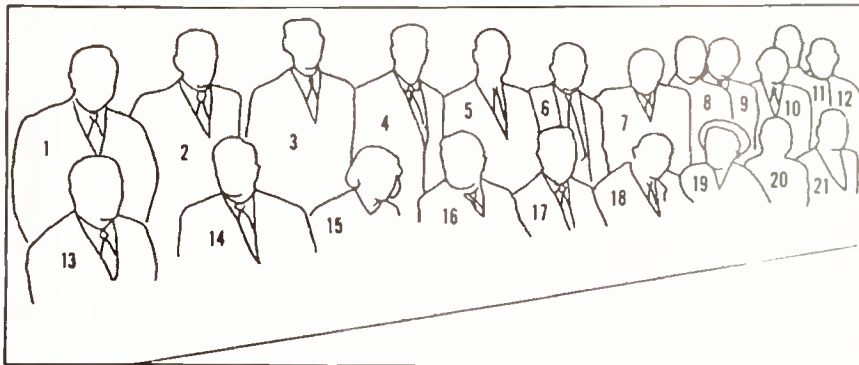
Programing, too, has always suffered because there's been no real opportunity for interchange of ideas at the station level.

But now a new and revolutionary development in broadcasting is changing all that. Broadcast Music, Inc. has, through its series of program clinics in areas all over the country, provided stations with an opportunity to learn about, chew over, and adopt the best in programing practices. This is of utmost importance to advertisers who buy local programs and announce-





### Colorado clinic was outstanding success



Picture shows station officials at BMI program clinic held in Colorado Springs, Colo., 19 March. See key numbers above and names below for identification of participants. Clinic speaker, Ted Cott, manager WNBC and WNBT, New York, calls this one of the outstanding sessions in the series of BMI clinics.

- |  |   |
|--|---|
| 1. Joe Rohrer, KRDO, Colo. Springs                     | 11. Charles Roberts, KLZ, Denver            |
| 2. R. Conner, KVOR, Colo. Springs                      | 12. Ted Kimball, KSL, Salt Lake City        |
| 3. Earle Ferguson, KOA, Denver                         | 13. J. Hitchcock, KCOL, Ft. Collins         |
| 4. Herbert Hollister, KCOL, Ft. Collins, KBOL, Boulder | 14. Charles Bevis, KOA, Denver              |
| 5. Jim Russell, KVOR, Colo. Springs                    | 15. Beverly Mango, KOA, Denver              |
| 6. Hugh Terry, KLZ, Denver                             | 16. Clarence Moore, Rocky Mt. Radio Council |
| 7. Carl Haverlin, president, BMI                       | 17. Frank Bishop, KFEL, Denver              |
| 8. R. Howell, KFXJ, Grand Junction                     | 18. Ted Cott, WNBC, WNBT, N. Y.             |
| 9. Al Meyer, KMYR, Denver                              | 19. Jane Sterling, Denver Post              |
| 10. Glenn Dolberg, dir. sta. rel., BMI                 | 20. Ralph Wentworth, BMI field rep.         |
|  | 21. W. Grove, KFBC, Cheyenne, Wyo.          |

ments as well. For, by its efforts, BMI is helping to make spot radio a more valuable medium, a medium which attracts more audience more intensely.

There is little time for theorizing and pompous oratory at the BMI sessions; there shirt-sleeve thinking prevails. Participants discuss such topics as how to improve disk jockey programs; what to do when you have too many other disk jockey programs competing against yours; how to improve audience participation shows; how to keep certain types of public service programs stations must put on from dragging down the entire schedule; how to build more listener appeal in news shows; how to use showmanship in religious programs, and how to raise the level of the entire schedule.

These are primarily grass-roots affairs for the smaller stations who cannot lure audiences with high budget efforts, and, as such, are having the strongest effect on the local scene. Nevertheless, imaginative executives who are highly paid for their administrative talents like Ted Cott, general manager, WNBC and WNBT, New York, point out: "It was not all one way. The officials from the larger stations and networks who spoke at these meetings picked up many a valuable

tip from hearing what is being done in the smaller communities."

These program sessions got under way two years ago when intelligent, social-minded Carl Haverlin, BMI president, realized that there was need for some way for the industry to share top ideas in programing. This year, the clinics are moving into high gear with the backing of 29 state broadcasters

associations.

The format of the meetings is simple, although setting them up takes careful planning by Glenn Dolberg, BMI stations relations director, and the seven BMI field representatives. Three speakers from large stations, networks, or broadcast associations make a swing through a group of states. In each

(Please turn to page 73)

### PROGRAMING TIPS BROADCASTERS CLEANED AT CLINICS

**1. Don't permit disk jockeys to waste time with long chatter.**

**2. Don't try to buck several d.j. shows on at the same time with your own d.j.**

**3. Don't neglect local names and events in news shows.**

**4. Audience participations should highlight guests, not the interviewer.**

**5. Never talk down to guests on audience participation shows.**

**6. Community responsibility can be satisfied without airing deadly speeches.**



## DRIVE-IN GROCERY

SPONSOR: Pic-Um & Pac-Um

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Owner Otis Smith credits radio with putting his little store on the map. Smith spends \$63 a week for the 15-minute morning show. 1250 Ranch House. With KPAC as the only medium, store sales volume increased 100% within 30 days and continues to grow. Sales of air advertised items increase 200% to 300% on the day they're broadcast. Smith adds that 30 minutes after an item plug, store is packed.*

KPAC, Port Arthur, Tex.

PROGRAM: 1250 Ranch House

# RADIO RESULTS

## TAX CENTER

SPONSOR: Municipal Tax Center

AGENCY: Direct

**CAPSULE CASE HISTORY:** *The advertiser bought announcements on Washington Transit Radio, WWDC-FM. Copy mentioned that the Municipal Tax Center had established two offices to aid those filing income tax returns. The commercial didn't mention the cost of the service but only office addresses. After just four announcements, at a cost under \$10, the sponsor cancelled the rest of his schedule. The reason? Too much business.*

WWDC-FM, Washington, D. C.

PROGRAM: Announcements

## FLYING LESSONS

SPONSOR: Arrowways Flying School

AGENCY: Direct

**CAPSULE CASE HISTORY:** *To spur would-be aviators and keep enrollment up, Arrowways turned to radio. An announcement explaining the school's flying plan was made on a morning d.j. show. Two follow-up announcements daily for two days then brought in 15 sales leads. Of these 15 inquirers, 12 signed flying contracts. For \$64.20 worth of broadcast advertising, Arrowways Flying School grossed \$6,000 worth of new business.*

WHK, Cleveland

PROGRAM: Bill Gordon Show

## WRIST WATCHES

SPONSOR: Perel & Lowenstein

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This jewelry store decided upon announcements purely as a test for watches selling for \$39.75. After an expenditure of \$186 for the announcements, the store reported 261 orders for watches for a sales gross of \$10,374.75. The store's advertising director says: "The mail-order announcements were strictly experimental . . . we never dreamed such results could be obtained with a \$40 item."*

WHBQ, Memphis

PROGRAM: Announcements

## BABY CHICKS

SPONSOR: Adkins-Phelps

AGENCY: Brooks-Pollard

**CAPSULE CASE HISTORY:** *This feed store wanted to increase floor traffic. An announcement which cost \$16 was aired at about 9:30 p.m. The offer: 25 baby chicks free to the first 100 people coming into the store after 7:30 the next morning. Far into the night the sponsor was kept awake by local and long-distance calls. The following morning, police were called before the store opening to direct traffic and restore order. Crowd estimate at that early hour: 600 people.*

KLRA, Little Rock

PROGRAM: Announcement

## VACUUM CLEANERS

SPONSOR: Price's, Inc.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Price's, one of Virginia's largest appliance retailers, wanted to sell some overhauled vacuum cleaners. WLOW suggested its Sheriff Davis hillbilly show. Price's agreed. After the first \$8 participation, four \$40 cleaners were sold and appointments were made with 20 prospects who wanted salesmen to call and demonstrate. A gross potential of \$800 plus the immediate \$160 in sales from one participation.*

WLOW, Norfolk, Va.

PROGRAM: Sheriff Davis

## INSURANCE

SPONSOR: Foresters Underwriters, Inc.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *The company features a low-cost, family group protection policy covering sickness and accidents. To further sales leads, Foresters ran a participation on an early morning disk jockey show. Response as a result of this \$18.50 daily expenditure runs as high as 15 leads daily, fairly good for an insurance pitch. And, the firm reports, they're closing 65% of their radio leads into sales.*

KDYL, Salt Lake City

PROGRAM: Will Wright's Hit Review





Three years, University of California  
Three years, U. S. Army Air Force  
Nine years, NBC  
Free & Peters (San Francisco  
Office) since January, 1951

Vest Coast  
Please Note—

## LON KING!

On December 7, 1941, Lon King was an earth-bound page boy at NBC, San Francisco, but soon won his wings as a fighter pilot, ending up as Lieutenant King, pushing P-38s in Italy. After that he went back to NBC for three years in Sales Traffic and five years in Sales—at which time we got him in our sights and made him “Colonel” King, in command of television sales in San Francisco! Thus San Francisco has become the *fifth* city in which F&P maintains separate sales departments devoted *exclusively* to television. Here as elsewhere, our TV

operation benefits tremendously by splitting bookkeeping, clerical, office and management expenses with our AM operation—thus permitting F&P to allocate more dollars to all-important *sales manpower*, and doing a far more thorough television sales job than would otherwise be possible.

In this system, F&P has the basis for giving optimum service and optimum *values* to everybody concerned. And that’s the way we *always* work, here in this pioneer group of radio and television station representatives.

### EXCLUSIVE NATIONAL TELEVISION REPRESENTATIVES

DAVENPORT	WOC-TV*
(Central Broadcasting Co.—WHO-WOC)	
FORT WORTH-DALLAS	WBAP-TV*
(STAR-TELEGRAM)	
LOUISVILLE	WAVE-TV*
(WAVE, Inc.)	
MIAMI	WTVJ
(Wometco Theatres)	
MINNEAPOLIS-ST. PAUL	WTCN-TV
(DISPATCH-PIONEER PRESS)	
NEW YORK	WPIX
(THE NEWS)	
ST. LOUIS	KSD-TV*
(POST-DISPATCH)	
SAN FRANCISCO	KRON-TV*
(THE CHRONICLE)	

\*Primary NBC Affiliates

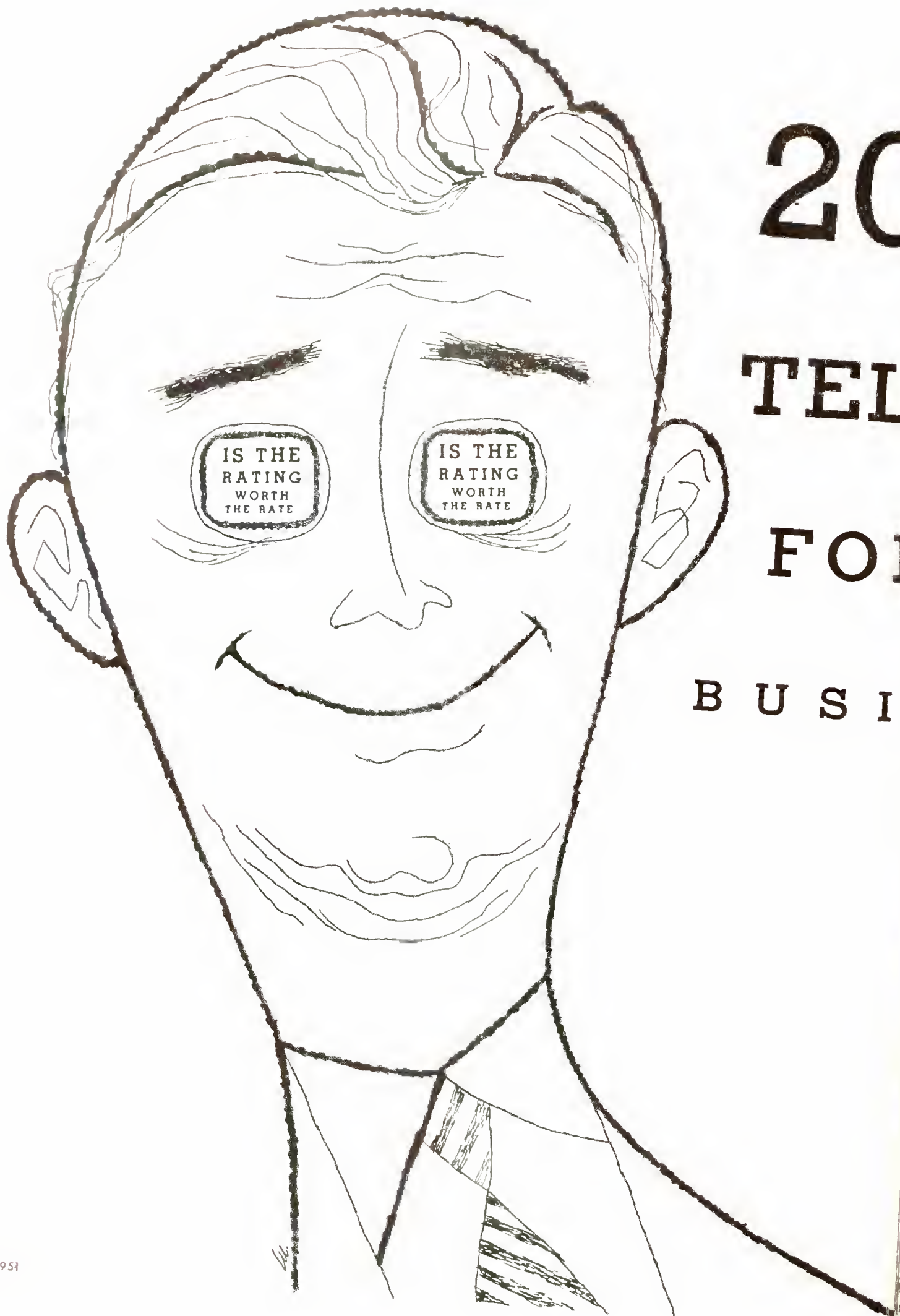


# FREE & PETERS, INC.

*Pioneer Radio and Television Station Representatives Since 1932*

NEW YORK CHICAGO DETROIT ATLANTA FT. WORTH HOLLYWOOD SAN FRANCISCO





202

TELEVISION

FOR

BUSINESS



20

VISION

LERT

S S M E N

Successful businessmen have always evaluated their media investment in the common sense terms of people reached per dollar spent. Since the advent of television as an advertising medium, many businessmen have apparently been sold the idea that an investment in television cannot be evaluated in the same manner as an investment in any of the other media. Fantastic sums are spent each week on the production of talent-packed extravaganzas in a frenzied attempt to corner the rating point market.

*Pause a moment, and consider:*

*is the rating worth the rate?*

Examine the case of the advertiser who is currently spending \$34,500 per week for the talent and production of his musical show on network C. His rating is 18.8\*--an audience of 5,899,000 viewers:

$$5,899,000 \text{ VIEWERS} \div \$34,500 = 171 \text{ VIEWERS PER } \$$$

Not very efficient or logical when you investigate the job "Cavalcade of Bands" is doing via the Du Mont Television Network--with a 12.7\* rating and a \$10,000 weekly talent and production cost:

$$12,700,000 \text{ VIEWERS} \div \$10,000 = 321 \text{ VIEWERS PER } \$$$

Du Mont has good "prime" time available--time adjacent to established programs such as "Cavalcade of Bands," which can be made to pay an equitable return on your advertising investment.

\*Videodex Feb. 1951

**D U M O N T**  
TELEVISION NETWORK

62 Affiliated Stations  
Division of Allen B. DuMont Laboratories, Inc.  
500 Madison Ave., New York 22, New York  
Phone: MUrray Hill 8-2600

**IS THE RATING WORTH THE RATE?**

Write today for a free copy of the Du Mont "Cost Per Rating Point Pocket Piece," and evaluate your television investment.

Address: Network Research Department





## Mr. Sponsor asks...

**What can be done to prevent non-advertisers from getting free plugs on sponsored programs?**

Ben Z. Kaplan | Advertising and promotion manager  
Motorola-New York, Inc.

### The picked panel answers Mr. Kaplan



Mr. Murphy

Is there an old saying, "Nothing in this life is free?" If not, there should be for the public information field. If any one knows how to get a free plug on any sponsored program. I wish they would

call me at BRyant 9-6100. We have several clients who would like to have some of this.

Every day many products other than the sponsor's are mentioned on radio and TV shows. But are these free mentions? Or has the manufacturer of the "plugged" product supplied goods, services or creative assistance in one form or another? If so, then it is not a free plug, and I think it is fair to assume that the sponsor, the sponsor's agency, or the owner of the package would have had to pay somewhere else for what they received on a tie-in deal with other manufacturers or agencies.

If the package owner could not count on a certain number of these tie-ins throughout the year, then his overhead would be higher and his profit lower. This additional cost would have to be passed on to the sponsor. The same is true if the agency is working the tie-in. If the sponsor is pulling in the co-op deals himself, then the problem is even simpler: all he has to do is ask himself the question at the head of this forum: "What can be done

to prevent non-advertisers from getting free plugs on sponsored programs?" The answer is to pay in cash for the products you are getting, for the creative assistance to fill your time (which would otherwise have to be hired), or the services which the tie-in company is offering in one form or another.

The shoe appears to be more on the other foot. Isn't it time for some companies who have fallen into the habit of giving away hundreds of dollars worth of merchandise for a hurried, uncomprehensive and usually undramatized product mention to stop and assess? Perhaps it would be for the benefit of both groups to do a bit of screening. The net result might be that the solid, mutually helpful deals would be retained, while the others would leave the scene. In any event such a screening would certainly contribute to increased public respect for the industry.

JULIAN G. MURPHY  
Public Relations Director  
Grant Advertising  
New York



Mr. Chalmers

The problem of "what can be done to prevent non-advertisers from getting free plugs on sponsored programs" is just one of the facets of a much greater problem that is becoming increasingly im-

portant to all advertisers . . . whether they use radio or television, or both. The basic problem is one of *control*.

A few years ago, when an advertiser

invested his thousands or millions in a radio program, there was no question regarding his control of not only the advertising content of the program, but the entertainment content as well. After all, the program was put on the air through his dollars to be his representative . . . to present his product or his service or his company to the public in the way he wanted them to be presented. It was his program. He paid for it. And he had every right to expect to control what his dollars did for him.

Today, however, and particularly in television, that right is being taken away from the advertiser. Control of program content is slowly but surely being taken over by the networks and by the package operators working very closely with the networks. All too often an advertiser finds that, in order to secure time on a network, he must buy a program that is controlled by the network. He is told that he must buy the program for X number of dollars, that he will be allowed X number of minutes in which to present his commercial message . . . and that's that.

Sure, he will get a lot of lip service about how the program will be made to conform with his policies . . . about how the program will be presented in his best interests. But when it comes down to the small print in the contract, he has absolutely no control except for commercial content. And even his commercial control is not always as strong as it should be. Someone else owns the program. The advertiser, who merely happens to be putting up all the capital, has only a short term lease on its use.

Thus the matter of "free plugs" on sponsored programs cannot be surely met and eliminated until the company



that foots the bill regains control.

Free plugs for another product, even though superbly worked into the format of the program may detract from the effectiveness of the program for the sponsor. If he controls the program, such plugs can be eliminated. If he doesn't, such plugs are only one of the many elements that reduce the effectiveness of his sponsorship.

WILLIAM A. CHALMERS  
*Vice President*  
*Grey Advertising*  
*New York*



Mr. Smith

Very little unless policing is done by the stations. In other media such as magazines and newspapers the free plug is an accepted fact and has been for years. It is the

publicity organi-

zations that are responsible for it and they dress their products up in such a way that the plug is news.

I have never felt that a free plug on a sponsored program has done much to harm the program. At best it can only be a word or two and the sponsor has up to two or three minutes. The actual mention of the free plug—that is, the brand name, gives a sense of reality to the joke, or a sense of freshness to the program if it is a new item.

In many cases an advertiser has become interested in radio or television through the free plug. Particularly on television where a new item can be shown—as news—and the advertiser sees its possibilities as a sponsored product.

Perhaps in time it will be possible to boil down every minute on radio and television to a dollar basis but it would certainly take a lot of book-keeping and I doubt whether a sponsored half-hour program would be interested in having a five-word plug—even if paid for—right in the middle of the program. So far newspapers and magazines have been unable to accomplish this and I doubt whether radio and television can.

W. P. SMITH  
*Director of Radio & Television*  
*Charles W. Hoyt Company*  
*New York*

# Since 1933

Since 1933 the Oklahoma Tire & Supply Company, operating in Oklahoma, Kansas, Missouri and Arkansas, has been a consistent user of KVOO. How Mr. Maurice Sanditen, president of OTASCO, and guiding head of its some 200 retail stores, feels about KVOO is best expressed in the following paragraph from a recent letter to us:

"I want to express my appreciation for the effective advertising medium offered us by your station. Your coverage is by far the best of the 40-odd stations we are using in our trade territory, and based on dollar results, also the most inexpensive. Your services over the past 18 years or more have played a very important part in our success and we are very appreciative of it."

We appreciate Mr. Sanditen's fine statement and are happy that we have had such an important part in the growth and success of OTASCO during the past 18 years. Our best wishes for another one-third century of success to this great institution which, this year, celebrates its first third of a century of progress.

Call, wire or write KVOO today, or contact your nearest Edward Petry & Company Office for latest KVOO availabilities.







# **2 great names hands: BLAIR**

As John Blair & Company starts its 19th year of exclusive representation of leading radio stations, we welcome WWDC of Washington to our roster. We are pleased as well to number Washington, the 9th metropolitan market, among the great American cities on our list. The hard hitting, aggressive management at WWDC assures us that our new association will be a long and happy one.

We have watched WWDC grow during the past ten years to a dominant position in this always-rich market. Today with the cream of WWDC's established local shows PLUS the best of MUTUAL, we believe that WWDC offers more for your advertising dollar than any other medium in Washington. One of our representatives will be happy to tell you the whole story.





# ***in radio join*** **and WWDC**

---

**John BLAIR & Company, NATIONAL REPRESENTATIVES**

**es in: NEW YORK, CHICAGO, ST. LOUIS, DETROIT, DALLAS, LOS ANGELES, SAN FRANCISCO**



# Ayem

Ayem is big-listening time in Birmingham, especially when Ray Bartlett's "Time to Rise" is on WAPI (7:15-8 a.m.). This program wins a bigger average audience than any other disc show in town.

## audiences

Audiences agree with Mayor W. Cooper Green, who said "Time to Rise" is more than just a program... it's a Birmingham institution." Its pop music, news, weather reports attract more than 30% of the listeners.

## choose

Choose any major category of local programming, and you'll find WAPI on top. "Time to Rise" leads all diskie shows, and WAPI also has the top-rated news, sports, farm, musical, serial and women's programs.

## Ray

Ray Bartlett is top man among disc jockeys in bustling Birmingham, described by *Variety* as "a disc jockey's paradise." (It's also an advertiser's paradise, with business and industry hitting new peaks.)

## Bartlett

Bartlett is just the man to spin new sales records for your product. And "Time to Rise," broadcast on WAPI for more than eleven straight years, is just the show. For rates and availabilities, call Radio Sales or...

\*Pulse, Jan.-Feb. 1954, *Montgomery*

# WAPI

"The Voice of Alabama"  
CBS in Birmingham  
Represented by Radio Sales

## roundup

This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

### WIBX farm director scores with civil defense plea

Farm programs have long been recognized as an effective means of selling to the rural market (9 October 1950 SPONSOR, "The farm director: what a salesman!"). And stations like WLS, Chicago; WNAX, Yankton, S. D.; WWL, New Orleans; and WKY, Oklahoma City, have files chock full of success stories. It is mainly through public service that the farm director has achieved outstanding ability to influence and sell his audience. Typical of this community service is a recent campaign handled by Ed Slusarczyk, farm director of WIBX, 5,000 watt

CBS affiliate in Utica, N. Y.

After a six-month effort, the Oneida County Civil Defense Organization had succeeded in recruiting only a handful of volunteers. The county board decided to really sell the people on the importance of the work, appointed Ed Slusarczyk civil defense director.

Ed appealed for aid during his 5:00 to 7:00 a.m. WIBX *Farm & Home Show*. Within one month, he had recruited 7,000 volunteers—enough for a complete civil defense set-up in Oneida County: 20 CD divisions ready for any emergency. ★ ★ ★

### WABB distributes books, sells more than 30,000

Books have always been successful sellers via mail-order radio. Advertisers like Doubleday & Company, Grey-stone Press, and others have used radio for years. But now, WABB, Mobile, has added a new twist to radio's book selling efforts by acting as distributor for the Consolidated Book Publishers of Chicago. This may be the first such promotion effort by a radio station.

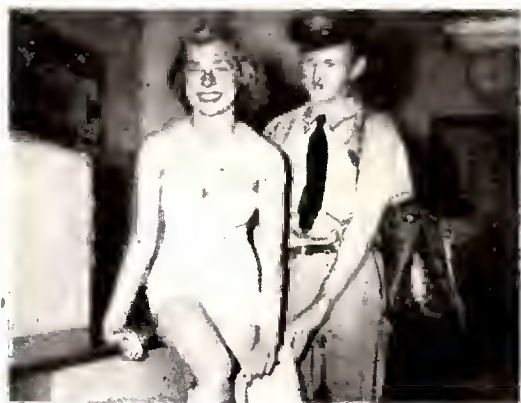
The 5,000 watt ABC affiliate placed the Consolidated series of 24 cook-books retailing at 15c each in 39 stores, including three chains and several leading independents. The results, after a series of announcements, were gratifying.

• Books numbers one, two, and three have sold over 10,000 copies each. And one of the leading chains has upped its order to 7,000 books per week, an increase of 40%, retroactive to the first book.

Retailers, with increased floor traffic, have profited from the Consolidated Book Publishers' campaign, and three grocery stores have asked WABB to be permitted to display the cook-books as their customers have been going to other stores to get them. ★ ★ ★

### Station-advertiser combine is sales-listener promotion

Increasingly, advertisers are becoming aware of the value of summertime radio advertising as a result of promotional work by U. S. radio stations. WWDC, 5,000 watt Washington Mutual affiliate, backs up its selling efforts with effective audience promotion.



Miss Washington contest advertises WWDC

WWDC makes the entire city conscious of the station and its advertisers through its Miss Washington contest. WWDC advertisers put up prizes worth \$5,000, including a Nash automobile, fur coat, jewelry, luggage, and a complete wardrobe. In return, they get air plugs with every prize mention on WWDC during July and August. ★ ★ ★



### **KRON-TV sea captain wins shoe customers with yarns**

One of the most popular nautical "characters" since Popeye is helping some 20 retail shoe stores in Northern California build up their floor traffic and increase sales. The video sailor is *Cap'n Pete* seen on KRON-TV, San Francisco (M., W. 6:20 to 6:35 p.m., F. 5:00 to 5:15 p.m.), and sponsored by the makers of Red Goose Shoes.

The captain spins tall yarns to his moppet fans and is aided by a puppet, Short John O'Copper. The captain promotes his store appearances by mentioning stores he's to visit.

In a very short time, over 10,000 kids have attended these shoe store appearances, with at least 200 chil-



Some 20 shoe stores rely on Cap'n Pete to sell

dren there for every visit. Retailers report increased sales of Red Goose Shoes due to *Cap'n Pete* traffic. ★ ★ ★

### **RCA efforts enable**

#### **NARTB to view MacArthur**

Radio-TV industry folk attending the 29th annual NARTB convention in Chicago were able to see and hear Gen-



Conventioners witness TV history in making

eral MacArthur's Washington speech, thanks to the efforts of RCA.

Four-and-a-half tons of video equipment, including a 16-foot TV screen and a projector, were trucked to Chicago. Special RCA television engineers worked all night and the next morning (19 April) all was ready for the showing at the Stevens Hotel. ★ ★ ★

### **New building name contest marks KMBC's 30th year**

KMBC-KFRM, CBS affiliate in Kansas City, Mo., opens its new radio-TV center to the public on 19 May. But the naming of the new building was left to agencies and advertisers in a KMBC-sponsored contest (just closed).

The four story building includes six air-conditioned studios, one a 2,610-seat TV Playhouse. The opening will mark KMBC's 30th anniversary. ★ ★ ★

### **Briefly . . .**

D. L. Toffenetti, restaurateur, has a new approach to broadcast advertising with his announcements on WBBM's *Jim Conway Show*. Commercials on the Chicago morning program read: "Why not go out to dinner tonight?" . . . getting the little woman and her husband sold on dining out before the day begins.

\* \* \*

*WOW Wonderful Weekends* is the title of a new 13-week promotion project sponsored by Greyhound Bus. The line will spend \$300 bi-weekly for announcements on the Omaha station to promote its weekend tours. Featured on every tour as "host" will be a WOW personality. The first trip is slated for 15 May, with farm director Mal Hansen accompanying Greyhound tourists to the Pella, Ia., Tulip Festival.

\* \* \*

With a \$110,000 building addition now being completed, WTVR officials in Richmond have purchased a half



WTVR breaks ground for \$750,000 TV addition

city block. And, in the near future, WTVR plans to build another \$750,000 addition to existing TV facilities.

For the first time  
in radio advertising  
history

**5 STATIONS  
IN 1 MARKET  
OFFER THEIR  
COMBINED  
AUDIENCE**

(the second largest in the area)

as a unit buy  
at lowest  
cost  
per listener

This is the effective new way to  
buy Daytime Radio Coverage.

**WASHINGTON, D. C.  
METROPOLITAN  
NETWORK**

**WARL** AM & FM, Arlington, Va.  
780 KC, 1000 W.

**WBCC** AM & FM, Bethesda, Md.  
1120 KC, 250 W.

**WFAX** Falls Church, Va.  
1220 KC, 250 W.

**WGAY** Silver Spring, Md.  
1050 KC, 1000 W.

**WPIK** Alexandria, Va.  
730 KC, 1000 W.

For details, write or phone Jack Kostc,  
Indie Sales, Inc., national reps., 60 E.  
42nd St., NYC—Murray Hill 2-4813; or  
J. Douglas Freeman, commercial man-  
ager, Munsey Bldg., 1329 E St., N.W.,  
Washington, D. C.—STerling 1772.




Th





# ougher the better



Eddie Drake likes tough customers. The tougher the better! And whether television's newest private eye is tracking down crime suspects or sales prospects, he gets his man.

In "The Cases of Eddie Drake,"\* his series of 13 half-hour mysteries filmed especially for television, rough-and-ready Eddie has plenty of help. With Don Haggerty ("Command Decision," "Canadian Pacific") in the title role, the cast includes "Kiss Me Kate's" Patricia Morison, and featured players Hillary Brooke, Theodore Von Eltz and Angela Greene. Scripts are written by Jason James, writer for "Suspense" and other network mysteries.

Sponsors are discovering, in TV as in radio, that crime *does* pay... *in jackpot ratings and results.* (Evidence: "Man Against Crime," "The Web," "Danger," and many others.)

If you've got tough customers on *your* hands, put Eddie Drake on the case.

## Radio Sales

Radio and Television Stations Representative... CBS

*Radio Sales TV Productions:* THE CASES OF EDDIE DRAKE, GENE AUTRY SHOW, RANGE RIDER, STRANGE ADVENTURE, WORLD'S IMMORTAL OPERAS, VIENNA PHILHARMONIC ORCHESTRA, HOLLYWOOD ON THE LINE.

\*Available exclusively through Radio Sales in all TV markets, subject to prior sale.





Serves the Oil Capitol of the World  
... Plus a bonus coverage in south-  
east Kansas, western Missouri and  
western Arkansas.

More than 300,000 viewers are fol-  
lowers of KOTV's daily program-  
ming from studio to top shows from  
five TV networks.

Retail store sales within KOTV's .5  
mv contour totaled \$503,063,000 in  
1950 (population 610,300).

Television has proven to be a po-  
tent sales tool in the RICH TULSA  
MARKET!

You can't find a better sales  
medium offering EXCLUSIVE cov-  
erage . . . .



represented by  
ADAM YOUNG TELEVISION INC.

# TV commercials...

by Bob Foreman

Perhaps the oddest thing about tele-  
vision commercials—and a seeming  
contradiction—is the perverse fact that  
this most dramatic, impression-making  
and potent of media is such a limited  
conveyor of ideas-in-the-plural. I say  
“seeming” contradiction because the  
fault, if it can be called one, lies not  
in TV itself but in the physiological  
and psychological short-comings of the  
medium's audience.

Let's face it. We've got one-track  
minds. And the easier the method by  
which a thought or thoughts are con-  
veyed to us, the simpler that thought  
must be if we are (a) to understand  
it. (b) to remember it. Certainly mere  
watching is a simpler way for us to  
get an idea than reading about it.  
That's why more people go to the mov-  
ies than read novels and why the com-  
ics are better reading than the editorial  
page (subject matter *excluded!*). Lis-  
tening is the next easiest way that we  
have of catching on to something. Put  
'em together and you have television,  
a means of communication that even a  
child of five is up to.

But, ah, here's the rub! The very  
simplicity of television's method of  
conveying ideas requires a similar sim-  
plicity of presentation. The reason so  
much TV is ineffective these days is  
simply that it contains too much.

Recently on a package goods account  
I faithfully translated a newspaper ad  
packed full of copy and copy points (as  
do many TV copywriters) into a one-  
minute television story board. Brought  
the job in at just 59 seconds to prove  
the point—and then I presented the  
story board, reading the audio as I  
went along, to the account man and  
the space-writer. This demonstrated  
clearly that we'd have to sacrifice at  
least four of the side-ventures in the  
ad and concentrate solely on the theme-  
line and elucidation of it. The other  
(subordinate) issues were unanimous-  
ly left on the cutting room floor in or-  
der that we could devote all our time  
and the full potential of TV's impact  
to the basic reason-why. ★ ★ ★



Sponsor: Bymart, Inc. (Tintair)  
Agency: Cecil & Presbrey, New York  
Program: Somerset Maugham Televi-  
sion Theatre, NBC-TV

Tintair—the hair coloring which has  
seized advertising in general and TV  
in particular by the forelock—is show-  
ing a great many products which have  
been using television for three years  
or longer just how to prepare visual  
copy. Since beauty is Tintair's busi-  
ness, and demonstration their most ef-  
ficient sales-tool, the product's ad-mak-  
ers have done superbly straightforward  
commercials of the testimonial type  
with big name glamour gals such as  
Joan Bennett—as well as live demon-  
stration-copy featuring the lushest-  
looking models I've yet to see before  
the TV cameras. This latter approach  
presents a trick use of live copy that's  
well worth storing away for future ref-  
erence. One of the advantages of film  
over live copy is, of course, that such  
things as passage of time can be shown,  
or a lengthy process sped up, by sim-  
ple use of an optical; a dissolve, for  
example, signifies “later.” Tintair has  
set out to get this advantage into its  
live commercials by establishing three  
different girls in successive stages of  
employing the product. First gal per-  
forms Step One; the second Step Two  
and the third shows The Result while  
a simple camera-cut from girl to girl  
tells the story in logical, speedy, as  
well as convincing continuity. So far  
I haven't seen a Tintair commercial  
that's been less than terrific. ★ ★ ★

SPONSOR



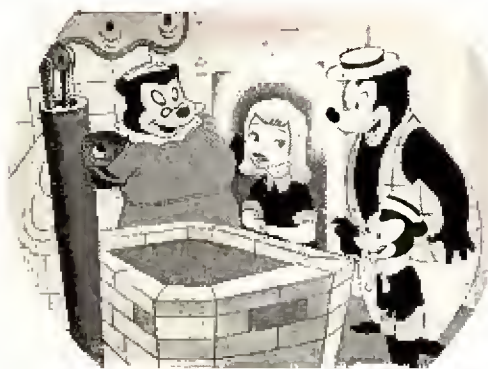


**Sponsor:** Schaefer Brewing

**Agency:** BBDO, New York

**Program:** Brooklyn Dodgers Baseball Games, WOR-TV (30 second annemts)

Those of you near enough to Ebbett's Field, who are not rabid Giant or Yankee rooters, are privileged to see a somewhat new (at least for TV) film technique being used by Schaefer Beer. The Schaefer folks decided to put a whimsical approach to their filmed copy-and-jingle commercials but with a decidedly different twist. Tempo Films of Fifth Avenue, New York, constructed actual third dimensional figures and sets using real fabrics, feathers, veneers, etc., and shot the series in stop-motion. All this was done in synchronization with rhymed-verse-and-eight-line-chorus based upon the new Schaefer theme-line—"Make it Clear, Make it Schaefer." The amusement-value of this series is high, and surrounded as they are during the game by straightforward live copy, they add variety as well as novelty to the brew's commercial format. Cost? Not so high as animation, believe it or not—and done in less time, too. ★ ★ ★



**Sponsor:** Colgate (Halo)

**Agency:** Sherman & Marquette, New York

**Program:** Colgate Comedy Hour, NBC-TV

On the *Comedy Hour* a few Sundays back, within 10 minutes of each other, two Halo commercials of such widely differing techniques were projected  
(Please turn to page 72)

## four proven WBNS-TV participation shows:

In central Ohio you have a choice of four excellent TV participation programs—top-rated shows with proven records for producing sales results for national advertisers.



### "SHARP COMMENTS"

by Fern Sharp  
12 to 12:30 p. m.

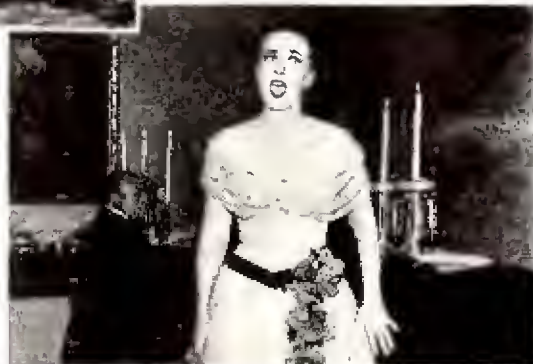
A unique variety program in the woman's world. Miss Sharp has been a leader far over 12 years in presenting fashion, food and homemaking news to central Ohio.



### SNADER TELeScriptiOn "SPOTLIGHT REVUE"

6 to 6:30 p. m.

Top talent variety acts on 3 1/4 minute movies . . . offering a star-studded setting for your TV spot. Snader TeleScriptiOn Library is offered exclusively in Columbus over WBNS-TV.



### EARLY WORM PARTY

with Irwin Johnson  
top favorite local star  
10 to 11 a. m.

Central Ohio's largest TV audience participation program, televised from the luxurious Town and Country Room of The Neil House.



### JAMBOREE

6 to 6:30 Sat. evening

A popular half-hour variety show with a touch of the rural . . . Featuring Ray Raese and a cast of 8, this show is also Columbus' highest rated local TV programs. Reservations accepted.

PROGRAM RESUMES SENT ON REQUEST  
PHONE BLAIR TV OR WRITE DIRECT



## WBNS-TV

COLUMBUS, OHIO

Channel 10

CBS-TV Network—Affiliated with Columbus Dispatch and WBNS-AM Sales Office: 33 North High Street



# 730

1,000 watts clear channel

Dixie's most progressive  
independent radio voice.

You don't miss the  
BIG, buying audience  
when you buy WPAL.  
Specialized programming,  
beamed to the Negro Market  
and the Rural Area—  
a Great, Big Audience  
Segment untouched by  
other stations!  
A look at our mail  
pull proves it!

# WPAL

Charleston, South Carolina

contact: John E. Pearson Co.,  
or Dora Dodson Agency

## RESEARCH MUMBO-JUMBO

(Continued from page 25)

ly to independent research organizations, they don't take enough pains to define their terms.

Many researchers may argue—as some queried by SPONSOR do—that it isn't their function to interpret statistics for their clients. "We're not creators of opinion," they say. "It's our job to gather and present the facts; our clients' job to evaluate and use them. Our clients are to blame if they don't take the trouble to understand the language of research."

Advertising and broadcasting executives, however, maintain that this is ivory-tower thinking. To be sure, there are numerous advertising managers who know virtually all the niceties there are to know about research. (A random few who could probably out-expert the experts are Larry Crits of General Mills, George Abrams of Block Drug Company, Inc., and J. P. Delafield of General Foods Corporation.) At the same time, there are many executives who are newcomers, or just too occupied with their own field to become versed in all the intricacies of research.

Just two examples ought to suffice:

One is told, gloomily, by Dr. Sydney Roslow, president of The Pulse, Inc. Not long ago, an adman telephoned Dr. Roslow to inquire, "Please, can you tell me my program's Pulse Hooperating?"

"And to think," says Dr. Roslow, shaking his head sadly, "this client has been taking our service for years! Still, he didn't know the difference between a Pulse rating and a Hooperating."

The other episode occurred recently at a meeting of the Washington Advertising Club. Representatives of the various research services got up, declaimed speeches, and detailed the virtues of their research techniques. In effect, each said, "See? There's nothing confusing about conflicting ratings. All you admen have to do is to understand the meanings of our research measurements."

Whereupon, an adman stood up, and, citing several different ratings his agency had got in a single month, exclaimed indignantly, "I may be dumb, but when I get conflicting ratings like this for one program, I can't help but be confused!"

What researchers and their clients

are most concerned with, though, is not in parcelling out blame, but in methods for resolving the dilemma. As Researcher Larry Deckinger says: "You can't expect a guy who can't swim to swim immediately. You can hope he will learn research eventually; but meanwhile, you should help him." To put it another way, as one advertiser did to SPONSOR, "Since there already is so much double-talk in the advertising business, let's try to eliminate the double-talk that begins with research." In an effort to aid those on either side of the research verbal curtain, here is a summation of helpful suggestions that SPONSOR has compiled:

Wilson J. (Wick) Main, for 16 years research director at Ruthrauff & Ryan, believes that research could be clarified if research departments first defined what their *functions* are more practically. "Too often," he says, "research in an agency is viewed as a separate entity surrounded by sacred, even mystic, virtues. In my own case, I regard myself as holding a bread-and-butter job. My department's function is to supply the necessary facts and interpretation, so that the agency and its clients can do the best selling job possible."

In supplying research, Main adds, the department should always keep two considerations in mind: (1) The *money* benefits received must outweigh the costs involved; (2) Under stress of competition, it's necessary to obtain the facts *in time* to serve their purpose. "Our viewpoint on copy testing," he says further, "is a simple one: the closer the measuring technique comes to the cash register, the better we are pleased."

Norman W. Glenn, sales promotion supervisor for NBC, feels that a *course in semantics*, of the kind offered by Rudolph Fleech, could help researchers translate their data more coherently. "The problem is really one of differing temperaments," he says. "William James, the philosopher, in an essay on pragmatism, once divided people into the 'tough-minded' and the 'tender-minded.' Similarly you could say researchers have 'tough minds' adapted to facts, and creative copy writers and admen have 'tender minds' adapted to ideas. A course in word usage would help the researchers understand the viewpoint of their clients; encourage them to interpret data in a more meaningful language." (On



“**T**his above all:

*To thine ownself be true . . .*

*And it must follow as the*

*NIGHT the DAY . . .*

**W K M H**

*Cannot conscientiously lower its rates”*

WITH *C*REDIT TO THE *B*ARD *S*HAKESPEARE



HERE'S WHY:

RADIO “SETS IN USE” THIS YEAR IN THE *DETROIT AREA*  
ARE 12.6 HIGHER\* AT *NIGHT* THAN IN THE *AFTERNOON*  
LAST YEAR . . . AND TOTAL **WKMH** LISTENERS ARE 10%  
GREATER\* *NIGHT AND DAY*. BE TRUE TO YOURSELF  
WITH . . .

**W K M H**

**5000 WATTS DAY — 1000 WATTS NIGHT**

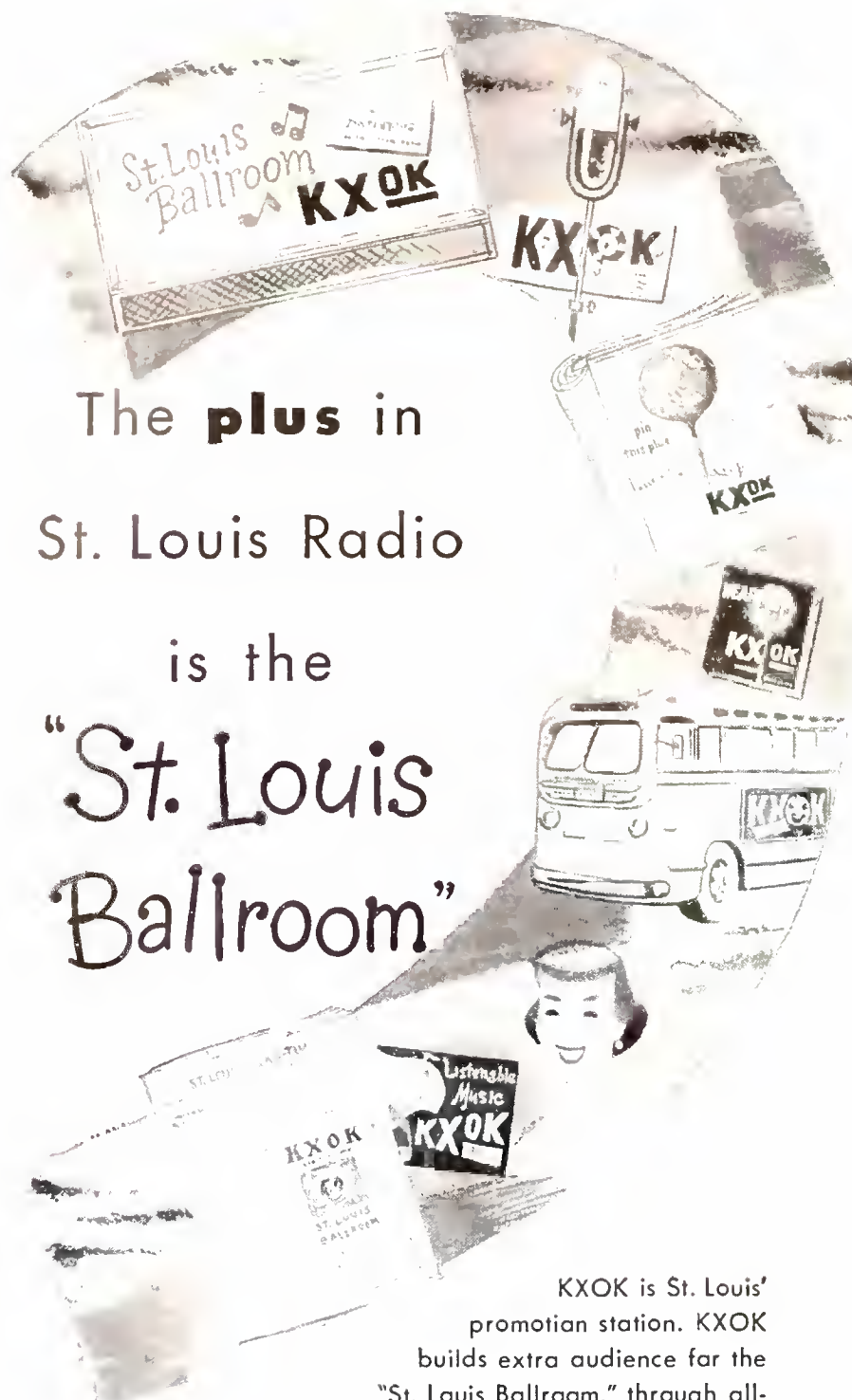
Covering Metropolitan Detroit



Nationally represented by Headley-Reed

\*Fall and Winter Hooper Reports 1949-50 and 1950-51





The **plus** in  
St. Louis Radio  
is the  
"St. Louis  
Ballroom"

KXOK is St. Louis' promotion station. KXOK builds extra audience for the "St. Louis Ballroom," through all-media promotion... billboards, exterior bus and streetcar cards, interior bus and streetcar announcements on Transit Radio, newspaper display ads, promotion announcements on KXOK, special mail promotions and personal appearances of outstanding KXOK personalities. It's a plus that pays off for advertisers... makes KXOK a bigger buy for effective selling in the St. Louis market. Ask now about availabilities. See the John Blair man or KXOK today.

**KXOK**

St. Louis' ABC Station, 12th & Delmar, Chestnut 3700

630 KC • 5000 Watts • Full Time

Owned and operated by the St. Louis Star-Times

Represented by John Blair & Co.

the suggestion of SPONSOR, the Copy Research Council of New York is scheduling a speech and forum on semantics for 19 September.)

It's the viewpoint of Osear Katz, director of research for CBS, that, not semantics, as much as *closer integration* between researchers and their clients would crack the verbal barrier. Katz says, "I attended a lecture on the semantician Korzybski, and I feel he's as complex as some research men!"

On a more positive note, Katz feels that personal, mutual cooperation (in the form of orientation meetings and friendly discussions) would bring research men closer to other departments. At CBS, for example, he says, there is warm rapport between the research department and the network's program personnel.

In the same vein, NBC has plans for a series of meetings between the sales force and its research department, with the intent of explaining to the salesmen exactly how Pulse, Nielsen, Hooper, and the other research services operate. (As a warning, it must be said that such meetings should be planned well in advance. Larry Deekinger of the Biow Company arranged for similar meetings to explain the trends of ratings to the agency's staff. "But what with the press of clients' demands," he says, "the meetings usually wound up with only the research staff and their charts in attendance—and nobody else." As a substitute, Deekinger, his media research assistant, Honey Freedman, and his radio/TV research manager, Hal Miller, moved from desk to desk, explaining to staff members *individually* studies on the status of radio and TV.)

Richard (Dick) Werner, research director for the Kudner Agency, believes that use of dramatic charts and human symbols to *sugar-coat* raw statistics makes research more understandable. "I myself have heard research men give speeches at luncheons," he says, "and I have been perplexed by their high-sounding lingo. It's my belief that there is no research study so complex that it can't be presented and understood by a high school pupil. For that reason, I preach simplicity day in and day out to my 12 staff members."

When presentations are to be made, Werner uses simple bar charts where possible. If a line chart is required, no logarithmic tables are included—except when it's to be shown to other re-



## February\* 1951 Baltimore Business Barometer

(Corresponding Month of Preceding Year 100)

New Passenger Car Sales, Baltimore City and County	111.1
Building Contracts, Baltimore City and County (Dollars)	149.3
Industrial Employment (Maryland) . . . . .	115.1
Department Store Sales (Dollars) . . . . .	115.3
Freight Car Loadings . . . . .	131.1
Total Sales of Gas (Cu. Ft.) . . . . .	147.0

\*Released April, 1951 by the Baltimore Association of Commerce

**Sales SOAR in BALTIMORE**  
**when you use**

**WCAO**  
*"The Voice of Baltimore"*

Every program and announcement on WCAO is duplicated on  
WCAO-FM (20,000 watts) at no additional cost to the advertiser!

*Ask About Availabilities!*



**CBS BASIC • 5000 WATTS • 600 KC • REPRESENTED BY RAYMER**





## WOOPS!!

Just to catch your eye, Mr. Time-buyer—Here at WRC, we feel that our sales story is something more than marks on paper. The statistics live, breathe and tell the wonderful success of WRC's dominant position in this rich, always-growing market.

WRC listening is up—way up. Some very choice availabilities in spots and programs are keyed to the listening tastes of the capital city. You see, we know this market, and we know what we can accomplish for a product. We've been here a long time, growing with our audiences.

The latest American Research Bureau report tells the story. We'll stand on that!

**FIRST in WASHINGTON**

**5,000 Watts • 980 KC**

**Represented by NBC SPOT SALES**

search people. He favors particularly the use of illustrative sketches—with piles of silver dollars to symbolize money and cartoons of big and little men to represent consumers. If a thick report is to be offered to clients, he precedes it with a brief summary that crisply indicates: (1) Why the study was made; (2) How it was made; (3) Where it was made; and (4) Highlights of its findings. "At the back of the report, we present an absolute minimum of tables," he says. "We don't expect the client to burrow into those statistics; but if he wants to, they're always there, separated from the rest of the study."

Kudner's research department further believes in familiarizing agency personnel with the import of research. This was revealed to all strikingly when the agency not long ago shifted from its home for 15 years in Manhattan's Rockefeller Plaza to a new building at 575 Madison Ave. When the firm's 300 employees wondered, "Where do we shop?" and "What are the best restaurants for our pocket-book?", the agency anticipated this need with a survey of the 16-block area surrounding the neighborhood. The result was a booklet, *Where?*, which was on every employee's desk as he entered his new office.

The need for researchers to study *practical business psychology* was broached by several ad agency executives. "Take the operator of an independent research organization who recently was trying to sell me his service," said George Castleman, radio director of Birmingham, Castleman & Pierce. "In his letter he wrote me that his service 'covers the universe of outlets.' Now, if he were to put himself in my place, he would realize I don't know what that means. Instead, he was trying to impress me with his professional authority. He lost the sale."

Similarly, Mary Ellis, timebuyer for Batten, Barton, Durstine & Osborn, said, "Though many researchers are masters in clarity, some assume that you as a layman know all about research. So, instead of realizing that you have other matters to think about, they pass off on you incomprehensible technical data. I favor those who define their terms in ABC language. For instance, in the matter of coverage maps. I don't understand completely the use of millivolt lines; I wish this could be interpreted clearly for me whenever I receive new coverage

maps."

In this connection, Claire Himmel, research director for WNEW, New York, advocates a *glossary of definitions* for the broadcast industry at large. "Why single out the researcher for his horrendous inability to cope with definitions," she asks. "Every professional element within the industry has its own vocabulary. A glossary would help both researchers and their clients communicate." This notion was seconded by William R. Seth, account executive, Needham & Grohmann, who pointed out that many admen themselves could be more articulate in defining their needs to researchers.

Researchers could pierce the verbal curtain, contends a timebuyer for J. Walter Thompson, if they made genuine attempts to *boil down their data*, stripping them of all verbosity. "At some research meetings, the researchers try to drown you in figures," he said. "I'm not alone in thinking that way. I just have to glance at my colleagues to sense that they're bored. After the third chart that reels off unumpy-dump number of figures, we're lost. I don't know whether data can be condensed or not; but at least an attempt should be made."

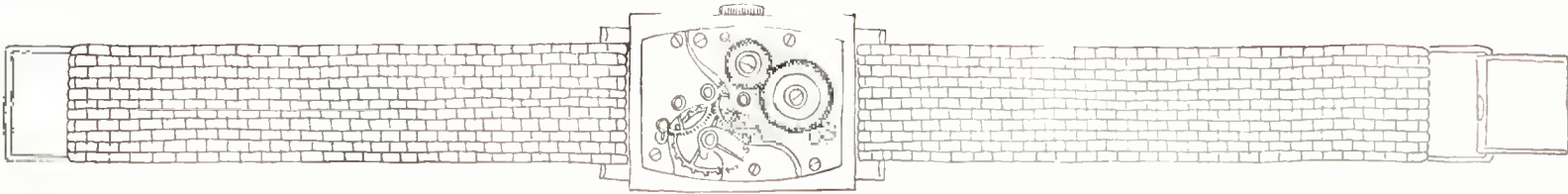
Larry Deckinger of the Biow Company firmly maintains that research condensation can be achieved. He demands of his research staff of 35 persons that they strive to make letters and memos no longer than one page; and that no big word be used when a small one will do. The four-page Biow *Market News Digest* that his department prepares regularly for the information of agency personnel and trade papers is a model of conciseness.

Deckinger is also a devout believer in *interpreting* cold statistics in the interest of clarification. Not only does he provide a forwarding note with all agency reports that interprets the data he has compiled; he also uses the outside interpretive service of one of the 30 analysts that the A. C. Nielsen Company offers to clients. And when the new Nielsen ratings come out, he often sends the Nielsen pocket piece to agency personnel along with a memo that (1) defines terms and (2) explains the significance of the new ratings.

"Even though Nielsen's TV service costs us \$1,000 a month and its radio service \$1,300 a month, I prefer them to a cheaper service," he says. "The reason is that it allows us more scope for interpretation."

**SPONSOR**

# how long is 20 seconds?



**long enough** to sell millions of dollars of merchandise for such advertisers as Bulova Watch Co., Procter & Gamble, Oldsmobile Division-General Motors Corp., American Tobacco Co. . . .

**long enough** to reach the *largest audiences in radio* through station breaks adjacent to major network programs.

**long enough** to sell any product, *your* product. In 20 seconds you can use a surprising amount of *selling* copy.

For example:

<b>M'CANN-ERICKSON, INC.</b> 50 ROCKEFELLER PLAZA, NEW YORK 20, N. Y.	<b>RADIO</b>
AMERICAN SAFETY RAZOR CORPORATION SILVER STAR BLADES	RADIO SPOT 20 SECONDS (MIMEO 3/23/51)
ANCCR: It's two for free--so <u>you</u> can see..with the Silver Star Special! With every 10-blade Silver Star Dispenser, only 49 cents, you now get two additional blades free! Use those two free blades! If they don't <u>prove</u> to you Silver Star gives you the best shave ever, you get your money back! Try the razor blade your face can't feel--Silver Star Double-Edge Razor Blades!	

(A typical transcribed 20-second station break. "Live" station breaks are limited to 40 words of copy.)

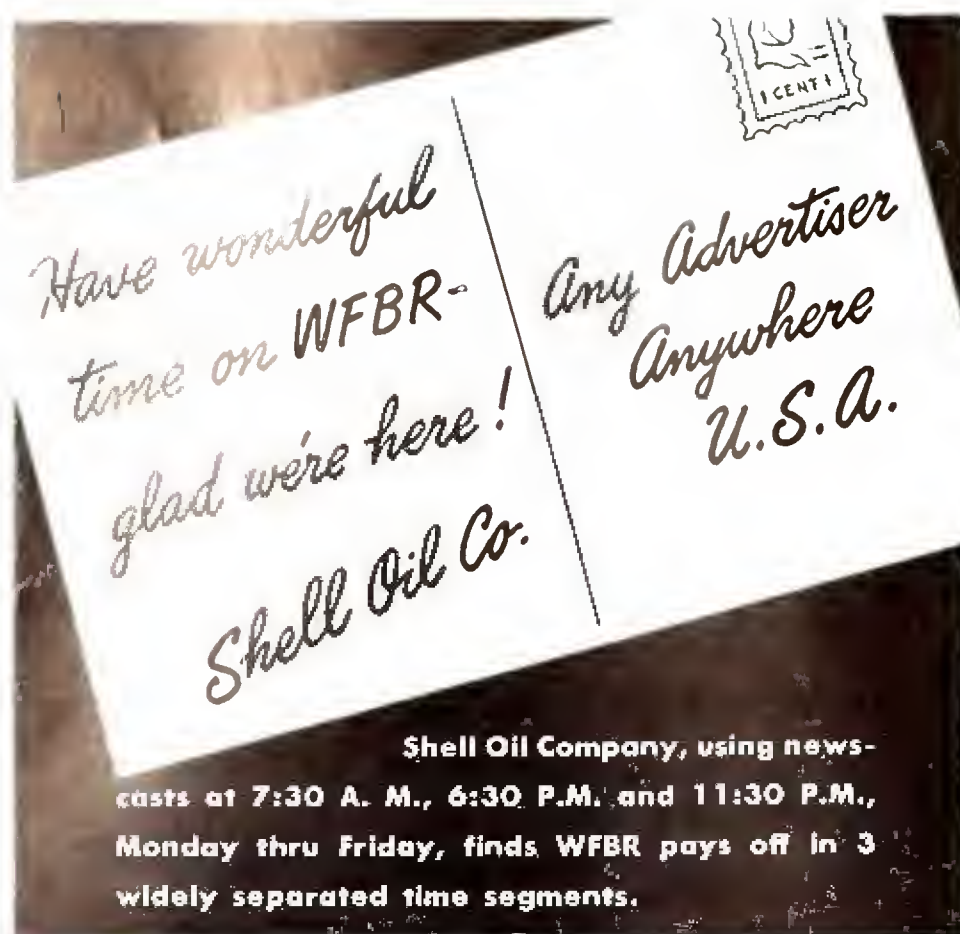
American Safety Razor Corp., like hundreds of successful advertisers, finds 20-second station breaks to be one of radio's most effective advertising devices. For mass audiences, *long* selling copy and low cost, start planning a station break schedule for your client today. The *best* place to begin is on one or more of the nation's major stations represented by NBC SPOT SALES.

## NBC Spot Sales

NEW YORK CHICAGO CLEVELAND HOLLYWOOD SAN FRANCISCO

**WNBC** New York  
**WMAQ** Chicago  
**WTAM** Cleveland  
**WRC** Washington  
**WGY** Schenectady—  
Albany—Troy  
**KOA** Denver  
**KNBC** San Francisco





Any time's good time on WFBR!

Sounds like an ad man's idea of a hot slogan, doesn't it?

It happens to be *true*! Shell Oil Company found that out with their early morning—early evening—late evening pattern.

Other advertisers—dozens of them—are using WFBR time all around the clock to sell profitably.

Because of this, WFBR has built a number of sales-minded participation shows, scattered strategically through the day and night.

Any WFBR salesman or your John Blair man can tell you about availabilities.



ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD.  
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

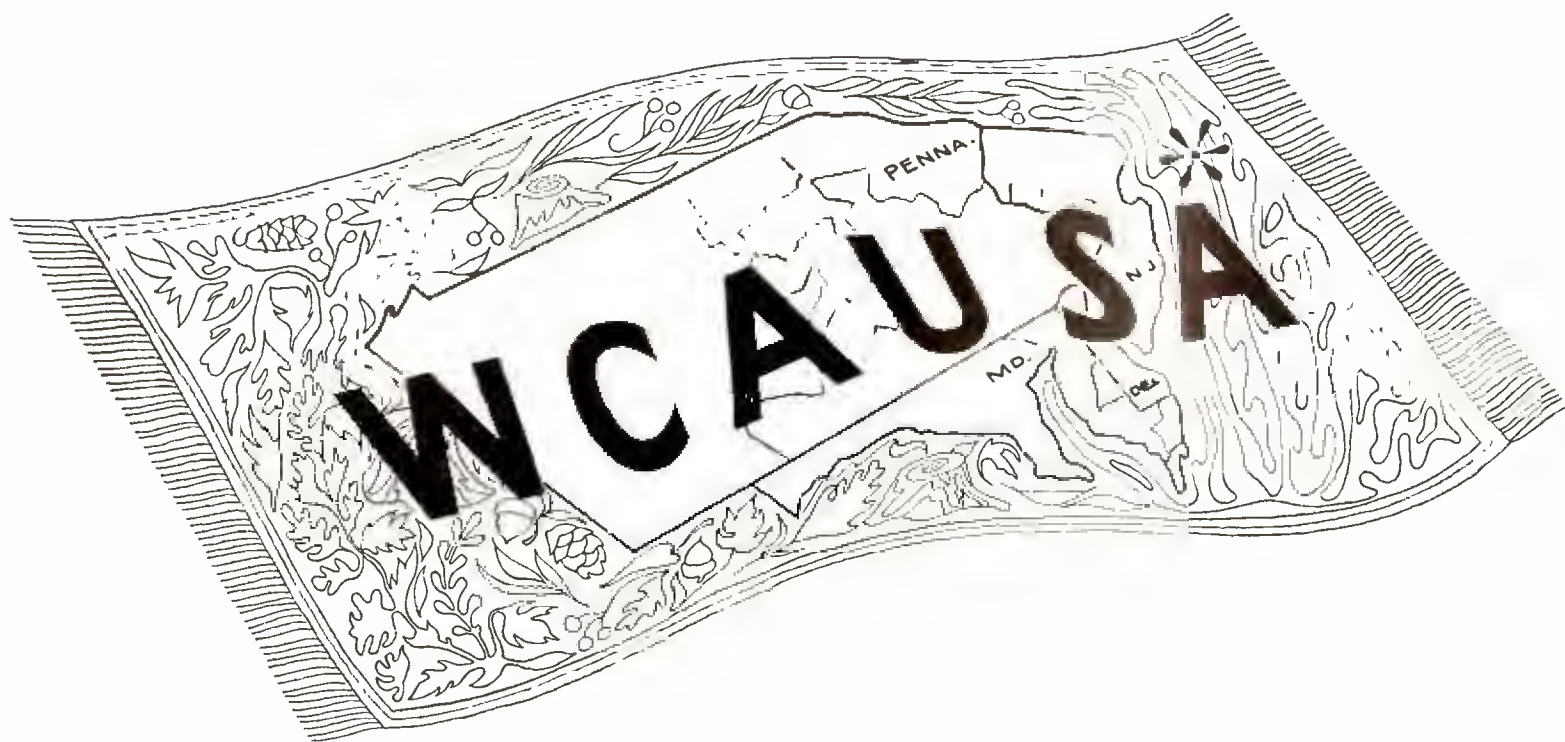
"And I definitely believe," Deckinger adds, "that a researcher should interpret for his clients. After all, he's paid to be well informed, and so he's in a position to evaluate a complete picture. He should forget he's a 'pure scientist,' and, come what may, go out on a limb with an opinion. The only danger of course is that he should not be asked by a client to pervert the research findings. Then he would be like the magazine cartoon that shows a researcher jutting his head into his employer's office and saying: 'I've got the facts, boss. Now, what do you want me to prove?'"

In summation, SPONSOR's survey suggests that the verbal barricade blocking researcher and his clients *can* be blasted away. The social scientist is sensible enough to realize his value to the businessman can be improved with the effort and the desire to become more articulate. On his part, the adman could well improve his own evaluation of research if he paid heed to an excellent study drawn up by 15-member Advertising Research Committee of the Association of National Advertisers. The committee, headed by R. H. Moulton, market research director for General Foods Corporation, made up a check list of points that sponsors should consider when faced with research studies. Here are key points to ask yourself:

1. Is the *purpose* of the research clearly and briefly stated early in the report?
2. *Who* did and *who* paid for the research? (Does the time of year affect market conditions that would make the sample non-representative of the general market situation?)
4. Are the *limitations* of the findings clearly set forth?
5. Was the proper *kind* of research used to answer the problem? (Was personal interview, mail questionnaires, diary records, etc. technique most appropriate?)
6. Was the *questionnaire* or report form properly constructed to achieve the objectives? (No misleading or vague questions, no questions prompting a prejudiced answer?)
7. Was the *field survey* properly conducted and supervised? (Should a check be made on training and experience of interviewers?)
8. Does the *presentation* of the facts follow good statistical and research standards? (Are all the facts obtained clearly stated?) ★ ★ ★

SPONSOR

# Magic carpet for summer sales in



Three and a half million of your best customers live within the pattern of this carpet. They are the inhabitants of WCAUSA--every one within reach of your message through the magic of WCAU radio.

And during the summer, 90% of them never leave WCAU's coverage when they go on vacation. They simply move from one WCAU county into another. The only difference is they buy more goods and services in WCAUSA during the summer. Within the 8-county, greater Philadelphia area alone, people spent \$986,644,000 during June, July and August in 1950--more than during any other season of the year. And these are only 8 out of WCAU's total 53 BMB counties.

Small wonder 50 of the biggest national spot and local advertisers stayed with WCAU all year round in 1950. They know that the customers who make retail sales go up with the thermometer in WCAUSA are the same ones who keep WCAU daytime ratings just as high in the summer as during all the rest of the year.

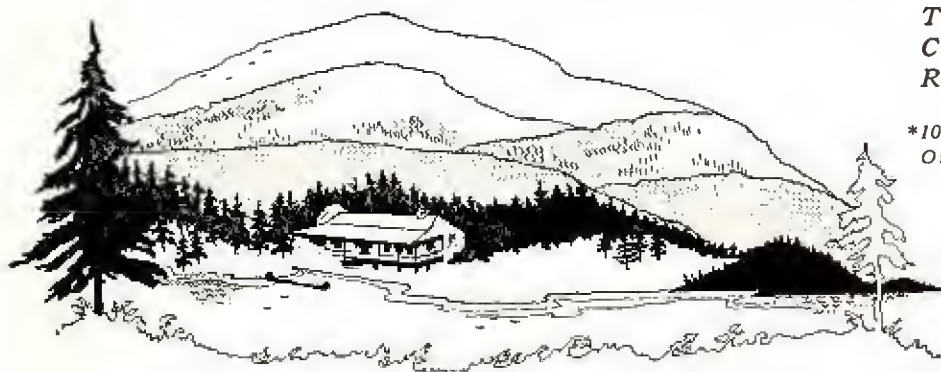
And that's why it's true--with advertisers as WELL as audiences--

**"AT HOME OR AWAY, THEY NEVER LEAVE WCAUSA"**

## WCAU

*The Philadelphia Bulletin Stations  
CBS affiliate  
Represented by Radio Sales*

*\*10-100% BMB coverage.  
Other supporting facts available on request*







51 IN '51

For the year 1951, Pulse will make available to its subscribers radio audience surveys in 51 or more markets throughout the country. For radio audience measurements in the major markets, consult the only 100% YARD-STICK of measurement—The Pulse radio reports.

Address inquiries about these markets and costs to . . .

**THE PULSE Incorporated**  
15 West 46th Street  
New York 19, N. Y.

## MEN, MONEY & MOTIVES

(Continued from page 6)

Truth is, Hal, it's never hard to get along with the press. Nearly all reporters are simple souls in simple quest of a little copy. Greet them in person. Be patient with their un-jurisprudential intellects. The trade press is basically sympathetic. Especially if they decide you are made of real flesh and blood. They can't use your scalp as collateral at the grocer's, but they can trade in your slants and comments and news leads. Hal, you have a big advantage. You used to do a song and dance turn in vaudeville. Don't worry about a thing. Let the judge write his own memoirs.

\* \* \*

Spokesmen for associations are only human, but not always smart, in lavishing their warmest cooperation upon those tired old journalistic hacks who gratefully accept all handouts and official interpretations, playing everything straight and asking no embarrassing questions. Young and zippy reporters tell tales among themselves of having their initiative penalized on account of organizational pique or favoritism. Not that this applies to Reagan or Miller, in particular, any more than they were speaking about anybody in particular. But other Joes are guilty. \* \* \*

## GAY BLADE SHARPENS SALES

(Continued from page 27)

—like "five o'clock shadow" and "duridium invisible edge."

2. Use TV specifically for its visual values and also for its ability to convey the personality of its human brand salesman—Robert Q. Lewis.

3. Use radio specifically to pinpoint sales toward masculine consumers—the listeners of sports and news programs.

4. Use newspapers to highlight the brand name.

5. Use heavy merchandising campaigns directed toward jobbers, salesmen, and drug store retailers, to make them aware of the advertising spent in the various media.

ASR's broadcast story is a colorful saga, fraught with experimentation in showmanship. It begins in 1932 when ASR consolidated in 1919 as the result of an amalgamation of Star, Gem, and Ever-Ready blades; sponsored a

coast-to-coast variety show on CBS called *Ever-Ready Gaieties*. It starred that sweet comedienne of the vaudeville circuit, Belle Baker, who used to sing the gay ballad, "Nathan, Nathan, Nathan, For What Are You Vaitin'?" and it featured Jack Denny and his Mt. Royal orchestra. The show was notable for its pioneering stunts. For example, as a publicity device it became the first radio program to broadcast from a traveling train. The performers piled into three or four parlor cars of the B & O Railroad; the diner was used as a studio; the baggage car as control room. And while the train whisked its merry way from Baltimore to Washington, D. C., the performances before the mike were short-waved to a Maryland station, and from there transmitted to the CBS network.

The show was also distinguished for its carefree commercials. They were announced by a virtual battalion of announcers, including Harry Von Zell, Louis Dean (later an ad agency executive) and Mann Holiner (who with his wife, Bert, is now writing a musical revue, *Cross Your Fingers*, to be produced on Broadway next season). Holiner still recalls nostalgically the commercial theme song he wrote and which he sang, jazz style, backed by a musical quartet before the mike:

*"No need to mumble,  
To groan or grumble.  
Your beard is humble!  
Sing you shavers!  
Just start each day off  
With care away off!  
The blues will lay off!  
Sing you shavers!  
With Ever-Ready,  
The blade that's steady,  
Your face will be reborn!  
Forget the story  
Of purgatory  
You'll feel new glory every morn . . .  
Shout hallelujah!  
Sing you shavers!"*

In an equally nostalgic mood, ad manager Solomon says, "The lure and appeal of the new radio medium just naturally drew ASR. It was new and exciting, just as TV is today. Best of all, radio then got us dramatic results in sales—just as it does today."

After 13 weeks, ASR dropped *Ever-Ready Gaieties* and used the new radio medium to sponsor another product, Gem blades, on another CBS variety show, *Gem Highlights*. This one



# TIME BUYERS!

*For Spicy Reading  
Pick Up My DIARY!*

Ask your Katz man for a copy of the WNAX Diary Study conducted recently by Audience Surveys, Inc. It's "red hot" reading no time buyer should miss. Here's a frinstance excerpt:

**"Of the 52 stations receiving mention in the diary study—WNAX received top rating in 439 (88%) of the 500 quarter-hours studied. This is more than ten times the number of "wins" granted the second station. Listeners like WNAX best 89% of all day-time quarter-hours . . . 84% of all evening quarter-hours."**

*Add to WNAX's overwhelming domination these three facts:*

1. WNAX's 267 BMB-counties in Minnesota, the Dakotas, Nebraska and Iowa have an after-taxes purchasing power of \$3.9-billion.
2. BMB shows that 405,210 families listen to WNAX—80% of them 3-7 times a week.
3. In Big Aggie Land tv means 'taint visible!

MORE LISTENERS! MORE PURCHASING POWER!  
NO TV! NO WONDER WNAX has sales success stories galore. Let your Katz Man show you how WNAX alone can sell your product or service in BIG AGGIE LAND.



# WNAX-570



*A Cowles Station*

570 KC • 5,000 WATTS



**YANKTON-SIOUX CITY**

**AFFILIATED WITH THE  
AMERICAN BROADCASTING CO.**





## ASK THE MAN WHO KNOWS

Are you in the right outfit in the Atlanta Market? Buy **WGST** and stay in the game. If you ask the man who knows — Mr. Atlanta — he says buy **WGST**. Top ABC shows, high local acceptance, and alert merchandising mean a winning team. That's why more local advertisers buy more time on **WGST** than any other Atlanta station.

MR. ATLANTA

**WGST**  
ABC • ATLANTA  
5,000 WATTS 920 KC

NATIONAL REP.  
JOHN BLAIR  
IN SOUTH EAST  
CHAS C. COLEMAN

starred young Ed Sullivan, then unmindful of his future TV glory, but still a columnist with plenty of contacts in the sports and theatrical world. The rostrum of celebrities he paraded before the mike included Jack Dempsey, Bert Lahr, Babe Ruth, Gene Sarazan, Jack Sharkey, Georges Carpentier, Irving Berlin, Helen Kane (the boop-boop-a-doop cutie), Jack (Baron Munchausen) Pearl, Marilyn Miller, and many more illuminati.

For this one, Holiner, who was introduced as "Holly, your Gem enthusiast," composed a ditty that began:

*"Wake up with a smile,  
Face the morning with a grin,  
Laugh out loud at your whiskers,  
brother,  
I've got good news for your chin. . ."*

According to Holiner, the commercials on both *Ever-Ready Gaieties* and *Gem Highlights* set the precedent for the light, frothy approach later adopted by Jack Penny when mildly kidding Canada Dry and Fred Allen when amiably joshing Ipana and Sal Hepatica. For example, Holiner would put in a pitch for Gem single-edge blades, and Harry Von Zell, who was the double-edge blade announcer, would echo, "That goes double for me!" Or else, the announcers would build a commercial around a fictitious figure, Oscar El Grumpo, who would complain vehemently: "I was so grumpy, I could always scare my bill-collectors away. But since using those accursed Ever-Ready blades, I'm so cheerful that I'm broke. Darn it, even my landlord is paid off!"

Since those days in the early '30's, ASR has continued to use spot radio in intermittent periods. "Spot radio," explains Solomon, "has been particularly valuable for advertising blades like Treet and Star, which are distributed only in certain territories. Spot hammers home the message in those specific geographic areas."

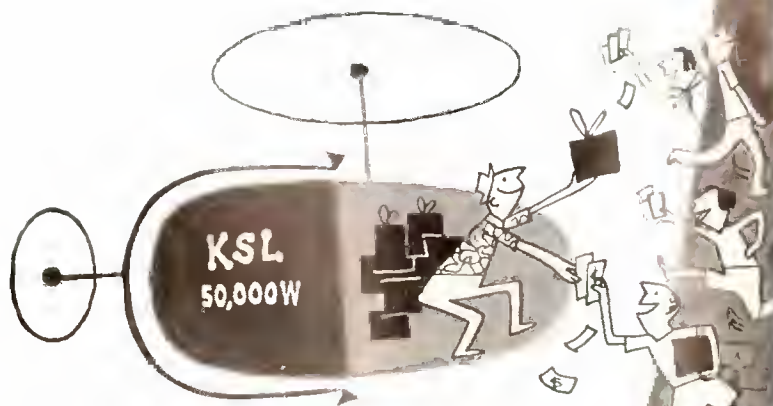
Jules Singer, who has served as ASR's account executive at the Federal Agency since 1932, still recalls how a relatively unknown, ukelele-twanging announcer, Arthur Godfrey, on WTOP, Washington, D. C., was ASR's spot announcer in those early days. Godfrey would tingle a little bell, make the sales pitch, tingle the bell again, and say, "End of Gem commercial." "Even then," says Singer, "Godfrey was a super-salesman."

ASR entered network radio again



Come Summer . . .

# go where the money goes



This summer, shout your story from the mountain tops. Travel to 50,000-watt KSL and the Intermountain summer wonderland KSL covers, and you'll get back the echo in sales. And find a huge and happy-go-wealthy horde of listeners who, June through August last year, spent \$254,553,000 retail sales dollars!

You'll love the mountain air . . . **if you're on the air with KSL!**

Advertisers last summer reached 41% more listeners on KSL than on the second station during the day, 38% more at night! And **this** summer KSL will whoop up listening as never before. A gigantic summer audience campaign will feature tie-in displays, stunts, billboards, newspaper and on-the-air ads by the score.

Everywhere you look — Wasatch National Forest (U. S.'s most-visited), Bryce Canyon, all over Intermountain America — the woods are full of money. **Fuller than ever before**, with 12% more tourist dollars in 1950 than in '49. And bear in mind the billion-dollar industrial empire that's humming **all year 'round!**

You can reach new heights with your product this summer. (At amazingly **low** cost!) Ask KSL or Radio Sales for details now.

**KSL** { 50,000 WATTS  
CBS IN SALT LAKE CITY  
Represented by Radio Sales

All sources on request





Let's  
Look At The

# VITAL STATISTICS



This lassie is classy . . . she's  
liked quite a lot.

But the problem you have is  
being "put on the spot"

When clients get fussy—want  
more for their dough

Here are Toledo statistics—  
you should know.

In Toledo are people—300,000  
we find

98% have a radio plus retail  
buying in mind.

So, if your client wants action,  
for results he is greedy

Give him the best—with his  
dough buy WSPD (ee)D

**WSPD TOLEDO, OHIO**  
A Full-Service Station  
3000 WATTS - N.E.C.



**WSPD-TV**  
CHANNEL - 13

Represented Nationally by KATZ

in 1940 and 1941, when it sponsored *Wythe Williams' News Commentary* over Mutual for Star and Treet blades. The program helped them reach the male audience. But it was dropped when war began, because, according to some theorists, Williams was alienating listeners with his controversial opinions.

The corporation launched into network radio once more, from 1945 to 1948, when it promoted Gem blades over 400 stations of Mutual on *The Falcon*, starring James Meighan. The reasoning behind this move was simply that ASR, which had been converted to non-civilian production during World War II, wanted to revive its brand name in the post-bellum period. Lou Straus, ASR's public relations director, a former *Variety* mugg, tells how ASR used smart promotion tactics to hypo audience listenership. In exchange for a plug at the end of movie trailers, throughout the country, the program's commercial appended the foot-note: "And don't forget to see *The Falcon* at your local movie house."

Although shrewd promoting of this kind lifted *The Falcon's* rating from 2.5 to 11.5, the show was dropped after three years. Explains Solomon cryptically: "Budget reasons."

The story behind ASR's present broadcast advertising schedule is reflective of keen team-play between the sponsor and its ad agencies. Last October, ASR began advertising its new line of blades, Silver Star, (10 for 49¢) on the *Chico Marx Show* on ABC-TV. The show was dropped after 26 weeks, because, according to Solomon, who seems to place great stock in ratings, "Its ratings were pretty poor."

Meanwhile, ASR had shifted ad agencies, switching from Ruthrauff & Ryan to McCann-Erickson, which began handling ASR's Foto-disk cameras and ASR Ascot lighters. "It so happens," says George Bliss, account executive at McCann-Erickson, "that another of our accounts, Columbia Records, had been using Robert Q. Lewis on *The Show Goes On*. We felt it was a strong show, and suggested it to ASR. They accepted, and they're now using the Lewis program on its third 13-week cycle."

As of now, ASR devotes about 80% of *The Show Goes On* to advertising Silver Star blades and 20% to ASR Ascot lighters. The commercials pro-

mote the lighters in May (to exploit gift-exchanging habits among couples celebrating their June wedding anniversaries) and in the last three or four months of the year (lighters are top-selling Christmas gifts). The rest of the time (except when Lewis offers talent-buying guests \$50 for their favorite charity if the gift lighter doesn't work first try) Silver Star gets the play.

Silver Star's clever TV commercials are developed by McCann-Erickson's copy chief, Fred Frost, his assistant, Dave Lippincot, with the guidance of Al Scalpone, the agency's TV producer, and Arthur Kemp, account supervisor. Using TV technical magic, the main sales message features Lewis and an invisible girl nicknamed "Diji." This will-o'-the-wisp pulls up a chair phantom-fashion, typewrites, sneezes over a rose, and turns newspaper pages. But all the audience can detect is the eerie voice holding a conversation with Lewis. The act winds up with Lewis interjecting: ". . . Atta baby! . . . The invisible edge of a Silver Star Duridium blade. . . . So sharp you can't see it with the naked eye. . . . So smooth you can't feel it whisk away your whiskers."

The same motif is applied in the one-minute and 30-second radio announcements which Lewis delivers, with a personality kid treatment. A recent Lewis sales message highlighted these points:

"Right now down at your store they're offering the Robert Q. Special! Your chance to buy the regular Silver Star Dispenser with 10 blades—only 49 cents—and to get with it two extra Silver Star Duridium razor blades absolutely free! . . . Yessir! And if you don't say those blades give you the best shave ever, there's a positive guarantee right on the package—return the unused dispenser and get your money back! That's the Robert Q. Special! And that's my mug you see on every counter card—because, believe me, Silver Star's my razor blade!"

In buying time over the 93 radio stations, McCann-Erickson's timebuyer, Dorothy Fesler, has largely been concerned with getting availabilities before 8:30 a.m. (while the men are at breakfast) and after 6:00 p.m. (when they're home for dinner). Sports and news shows have been favored. Since Silver Star sells faster in urban centers, she's not worried overly about

# wnox

AN OUTSTANDING CBS STATION

★  
★  
*Announces*

★  
★  
★  
★  
RATE INCREASES effective July 1, 1951

*Because\**

★ **MORE LISTENERS THAN EVER\*\***

★ (Knoxville Sets-in-use at all-time high—no television competition)

★ **BETTER SERVICE AND PROGRAMS THAN EVER\*\***

★ (More for your money in every way)

★ **HIGHER HOOPERS THAN EVER\*\***

★ (Among the highest in the country)

★ **BIGGER MARKET THAN EVER\*\***

★ (Station WNOXVILLE area is booming)

★ **MORE ADVERTISERS THAN EVER\*\***

★ (With many waiting for vacancies)

★  
★  
★  
★  
wnox

WNOX IS A BETTER BUY  
TODAY THAN EVER AND  
WILL BE EVEN BETTER THAN  
EVER TOMORROW (JULY 1)

**10,000 WATTS—KNOXVILLE, TENN.—990KC**

★★ASK A BRANHAM MAN FOR THE PROOF AND ALL THE FACTS ABOUT THIS  
GREAT SCRIPPS-HOWARD RADIO STATION.

★The same reasons applied when all rates were increased November 1, 1950, and again when  
some rates were raised April 1, 1951.



directing the messages to farm areas. Generally, she buys time over three stations in each city using both large and small outlets. For example, in Omaha, the Silver Star message goes out over a giant station like WOW and a small one like KOWH. Here are random samples of other stations used:

In Akron, O., WAKR; WGR, Buffalo; WSJS, Winston-Salem, N. C.; KOA, KFEL, Denver, Colo.; WTAR, Norfolk; WING, WHIO, Dayton; and WONS, Hartford, Conn.

Commercial copy for Treet and Blue Star blades has been written crisply by Arnold Leo, BBDO copy chief, under supervision of account executive Bill Lane. The chief emphasis in both cases is on economy value ("I'll tell you how one dime can bring you a dollar's worth of shaving pleasure!") and on the convenience of the "handy dispenser."

Since Blue Star blades sell best in certain regions and Treet along the Eastern Sea Coast, BBDO's timebuyer, Bill Kennedy, has been most concerned with geographical location of the 288 radio stations. Here are typical stations used for sports, news and disk jockey announcements in trumpeting

Treet blades:

WAPI, WBRC, Birmingham, Ala.; WICC, Bridgeport, Conn.; WDRC, WTIC Hartford; WELI, WNHC, New Haven; WDEL, Wilmington, Del.; WGBS, WQAM, Miami; WDAR, WSAV, WTOC, Savannah, Ga.

Finally the commercial copy for Gem blades is handled adroitly by Douglas Stapleton and Pat Bartels, copy writers at the Federal Agency. The major emphasis here is on how Gem blades help avoid that terrible curse of mankind, "five o'clock shadow," and on the value of the Gem Push-pak blade dispenser ("has an exclusive window-end that shows you at all times how many blades you have on hand.")

Last year, Federal's timebuyer, Penelope (Penny) Simmons, acquired time for Gem on a total of about 60 radio and TV stations, including participation on Du Mont's *Cavalcade of Bands*. If present plans work out okay, she'll be buying time for Gem in about 15 radio stations in major cities, largely on early morning d.j. shows.

Ad manager Solomon believes in heavy merchandising promotion, usually handled with canny competence

by Joe Ungar, ASR's promotion director over the last four years. Salesmen (through their weekly bulletins) and retailers (through counter cards and posters) are informed about ASR's radio and TV advertising constantly. Solomon believes, though, that some of the most effective promoting is done when Robert Q. Lewis takes one week-end off per month to spread his charm in various cities, ranging from Washington, D. C., to Atlanta. "Whenever Lewis visits an area," says Solomon, "his rating goes up there, and ASR sales do a big jump."

It takes no razor-sharp wit to see that, in Lewis, ASR has found a wizard salesman, and in radio/TV, a prosperous advertising medium. ★ ★ ★

## CHLOROPHYLL REVOLUTION

(Continued from page 31)

tency of the chlorophyll product itself. The development received a powerful publicity send-off with a *Reader's Digest* article by Paul DeKruif in August 1950. DeKruif described a series of experiments that would gladden the heart of any copy writer on a chloro-

WITH MEN WHO KNOW THE MARKET BEST...

IT'S WTOC 2 TO 1!

GET YOUR SHARE OF THE  
\$190,000,000 MORE  
TO BE SPENT IN THE GROWING  
SAVANNAH MARKET THIS YEAR!

GEORGIA STATE PORT DEVELOPMENT  
AMERICAN CYANAMID PLANT  
UNION BAG CO. EXPANSION  
HUNTER AIR FORCE BASE  
CAMP STEWART  
SEABOARD R. R. EXPANSION

# WTOC

1290 On Your Dial — Plus WTOC-FM 97.3

SAVANNAH'S NO. 1 STATION IN NUMBER OF  
NATIONAL ACCOUNTS . . . BY 2 TO 1 !

**No. 1** IN HOOPER SURVEY  
**No. 1** IN BMB (50 MILE RADIUS)  
**No. 1** IN NUMBER OF NATIONAL ACCOUNTS

WTOC — CBS IN SAVANNAH — 5000 WATTS

Member of the  
GEORGIA TRIO

Represented by the  
KATZ AGENCY, INC.

phyll account. One test involved 20 basketball players who took two pills a day for two days. On the third day, they went through an hour of intensive practice. Underarm odor tests with precise instruments showed a "O" reading for 15 athletes and a low reading for the other five. The Pearson people also tell about the dog that was going to flunk out of dog training school because it could not pass one of the basic tests, sniffing out his master's clothes from a large pile of apparel. The instructor, convinced that the dog seemed too intelligent to miss on such a test, took off his own coat and put it at the bottom of the pile. This time the dog dug his nose into the pile and within a few seconds pulled out the instructor's jacket. Explanation: the dog's owner uses Ennds.

Chlorophyll, the substance responsible for the "removal"—not just the masking—of bad breath and body odor—came on the market as a proprietary product only last year, although Air-Wick has been advertising the substance to eradicate indoor odors for eight years. Chlorophyll, as you may recall from school days, is the green pigment in plants which scientists consider basic to life on this planet. Pearson's copy keeps away from the scientific story behind this development. It stresses what one company official, Robert Hartsall, calls the "social security" theme. So far, the copy has been clicking without the use of such gripping slogans as Arrid's "Don't be half safe, use Arrid to be sure."

Here's a typical commercial on the Heatter show. Announcement copy follows the same pattern.

"You can be sure you'll be welcome wherever you go, if you remember one Ennds tablet a day. We call it Ennds because it really ends all your worry about offending others. Ennds, E-n-n-d-s, for real protection. Real in the peace of mind of knowing you never offend because Ennds has chlorophyll, nature's own deodorant. It works at the source inside your body where you need it, where it counts. Nothing ends your worry on that score as Ennds does. It sweetens your breath. Keeps your body fresh as a daisy. Just one Ennds tablet a day. You'll feel it, you'll know your breath is sweet, you'll know you're fresh as a daisy. You'll know they never mean you when they say, 'I wonder why he or



## *Sales Grow Fat, too* when WTAR sells the Norfolk Metropolitan Sales Area for You

The potential is plump for your product in the Norfolk Metropolitan Sales Area—Norfolk, Portsmouth, Newport News, Virginia. And, WTAR brings home the Sales at lowest cost because . . .

BMB shows 85-90% penetration in this four-county metropolitan market—PLUS 50%, or more, in 27 other counties in 2 states. Hooper says most Norfolks listen to WTAR most of the time. So, WTAR delivers more listeners per dollar than any other local station, or any combination of other local stations. Easy to see why you need WTAR to sell Virginia's largest market.

Put WTAR to work for you today. Call your Petry Man for availabilities, or write us.



Norfolk, Virginia

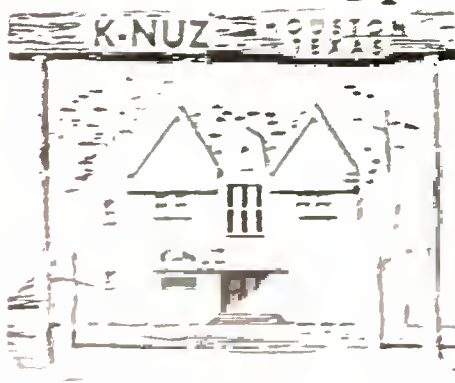
NBC Affiliate  
5,000 Watts Day and Night

Nationally Represented by  
EDWARD PETRY & CO., Inc.



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"RADIO RANCH"  
P. O. BOX 2135  
TWX HO 414



The first part of the paper discusses the importance of understanding the underlying mechanisms of the system being studied. This involves identifying the key variables and their interactions, which can often be complex and non-linear. By developing a clear conceptual model, researchers can better understand the system's behavior and predict its response under different conditions.

In addition, the paper highlights the need for robust data collection methods and rigorous statistical analysis. Ensuring the quality and reliability of the data is crucial for drawing valid conclusions. Advanced statistical techniques, such as regression analysis and time series modeling, are employed to analyze the data and identify significant trends and patterns.

Finally, the paper concludes by emphasizing the practical implications of the findings. The results suggest that certain interventions may be more effective than others in addressing the problem at hand. These insights can inform policy-making and guide future research efforts, ultimately leading to improved outcomes and a deeper understanding of the system.

100

[illegible][illegible]

# fall facts edition

the most  
useful tool  
available  
this summer

**SPONSOR**

Agency and advertiser executives sweat out the heat and  
winter schedules during July and August. It's  
tough going and they need every edge they can get. The  
SPONSOR's FALL FACTS EDITION is ready to help them  
their desks on July 15 as a changing scene containing  
up-to-the-minute costs and analyses of local TV spots as  
best use of spot costs of using TV. Merchandise  
techniques, transportation advances, radio and TV  
program breakdowns by ratings and many others.  
It's your top buy of the year. A must-have for every

Send your space reservation to SPONSOR, 510 Madison Avenue, New York 22.

Regular frequency rates apply.

SPACE RATES	1	5	15	30
Page	5350	5330	5300	5255
2 Cols.	255	245	220	185
1/2 Page	200	190	170	145
1 Col.	140	135	120	100
1/2 Col.	75	70	65	55

☐ DOUBLE PAGE  
☐ SPREAD

☐ SINGLE PAGE

☐ TWO COLUMNS

☐ ONE-HALF PAGE

☐ ONE COLUMN

☐ HALF COLUMN

AGENCY, IF ANY

PER

STATE

CITY

ADDRESS

FIRM

Regular rates apply

FALL FACTS EDITION, December 15, 1951

ZONE



Effective May 1, 1951

# the **BOLLING** **COMPANY, Inc.**

New York • Chicago • Los Angeles

will represent

# WHIO-AM

...of DAYTON, OHIO

## Buying in Atlanta?

Here is your guide to more sales faster in this one hundred million dollar market

### WERD...

660 on every Atlanta dial  
1,000 watt

### WERD...

reaches purchasing agents\* with the fiercest brand loyalty.

DATA FOR A SALESMANAGER  
How WERDville dollars are spent:

Food	30.1c	Recreation	2.6
Clothing	17.7	Tobacco	2.5
Housing, utilities	15.7	Personal Care	2.3
House furnishings	10.8	Education	2.0
Alcohol	5.0	Medical (Prof.)	1.8
Auto	4.0	Reading	.5
Other trans.	3.2	Other	1.8
			\$1.00

### Hooper audience share for January 1951

Day	Time	Rating
Mon. thru Fri.	(8:00 AM-12:00 Noon)	10.6
Mon. thru Fri.	(12:00 Noon-6:00 PM)	8.1
Sunday	(12:00 Noon-6 PM)	4.6

Write for proof of performance!

Joe Wootton

Interstate United Newspapers Inc.  
545 Fifth Ave. New York 17, N. Y.

\*Negro Brand Buyers

They really *"Stay tuned to this station"*

# CBS

**WHY?** Because of such top-notch programs as Jack Benny, Lux Radio Theater, Arthur Godfrey, Edgar Bergen, Amos & Andy, Bing Crosby and other CBS programs that attract and hold radio audiences... KROD is the logical buy in the El Paso Southwest.



**600**  
**CBS**  
**Affiliate**  
**600 on Your Dial**

**5000 WATTS**  
**Southwest Network**

**RODERICK BROADCASTING CORP.**  
Dorrance D. Roderick Val Lawrence  
Pres. Vice-Pres. & Gen. Mgr.

**REPRESENTED NATIONALLY BY**  
**THE O. L. TAYLOR COMPANY**

tion breaks began 22 April as part of a test campaign placed through Vick Knight, Inc. The commercials are used twice a day, seven days weekly on KFMB-TV, San Diego. One film shows a mechanic pouring motor oil from spout can over the hood of a car. The studio announcer, whose copy is synchronized with the film, says, "Wait a minute brother! Oil won't protect your car unless you get it inside. And it's the same with a deodorant. All body odors and most breath odors originate deep down. You can't stop 'em with something you rub in or spray on, you've got to attack 'em deep inside the body with nature's own confidence pills—Nids. Buy Nids at all drug stores and cosmetic counters."

After being sold for 18 months on a prescription basis, the Nids brand is being launched with a test campaign in San Diego using newspapers, car cards, and store display material in addition to TV. Although radio is not being used now, Bernice Levitas, Knight media director, says, "We intend to employ radio to a considerable degree in the campaigns to follow our test. It goes without saying that Mr. Knight's record of having directed and written four shows in radio's all-time top 10 gives us equipment and implements we certainly wouldn't want to overlook in a national projection."

The next step in promotion is expanding the Nids campaign to seven Western states.

The nation's drug consumers will shortly be hearing more about chlorophyll in another form. In four widely-separated markets. Pepsodent is now trying out a tooth-paste containing the substance. Radio announcements and newspapers are being used to test the new item under the name Chlorogene. The connection with Pepsodent is not being played up. Lever Bros. want to see how the product can do on its own. The tests are being kept secret, but don't be surprised if the product goes national. The strong copy story prepared by J. Walter Thompson is based on three key points: (1) removal of mouth odors; (2) beneficial effect on tissue for those who have gum trouble; (3) no loss in cleaning efficiency.

The test campaign which started in the middle of March winds up about the middle of May. Green may well become the fashionable color in tooth-paste as well as pills. ★ ★ ★

## TV COMMERCIALS

(Continued from page 28)

the sponsor and agency want to change before viewers are tired of them. Of course this applies to commercials that have a good story to tell; if it's one with just a lot of fluff and words, then look out."

A radio/TV director backs this view by saying: "Let's face it. The client wants something new—even if you think the old one is still good. So you please him with a new one. A low-budget man can't afford to change too often, however, so he should be very careful to make good ones that will wear well."

The "keep it on longer" school is contradicted by other executives who advance a variety of reasons for frequent change. A spokesman for one of the large baking companies said: "I think people get much more tired of something they both see and hear. It seems to me that cartoons last longer, but the others begin to lose their sense after three or four times. People think they are wasting their time if they've seen a commercial before. About all the effect it has is to strengthen sponsor identification—in that case you might as well use eight-second station breaks."

Also concerned with the effect of TV's impact on repetition, Maurice Vaughn of Ross Roy, Inc., Los Angeles ad agency, described their thinking on the successful Altes Beer commercials. "We changed the commercials regularly because we felt, as with an act, they might grow tiresome. On radio, repetition seems to have been most effective, but we thought on television, where the commercial could be seen, it would be necessary to have more variety."

Despite these poles-apart opinions, SPONSOR was able to piece together a list of factors which affect the length of time you should run a TV film commercial. Most of these factors apply also to live TV commercials. These are the "technical" elements to be considered:

1. *Film technique—live-action, animated, stop-motion.* Animation is generally conceded longest wearing, stop-motion next.
2. *Number of commercials in a series.* Besides being cheaper to make in a group, a series can be rotated.

"You give me a paean\*,

said the account executive

(for an a.e. he had a big vocabulary)



"This copy isn't first enough," the a.e. said "Make it claimier. You know—highest Hooperated CBS station in the nation highest income in the you know what—all kinds of dough in the area loyalest audience—you know . . ."

"The hell with that," said the copywriter.

For once a copywriter won an argument. The ad ran this way:

### To a Madison Avenue Time Buyer With Other Things on His Mind

975 miles west of you on U.S. 30 lies Iowa. Have you ever seen Iowa corn fields in late June? A New Englander, enjoying the experience for the first time, said they looked like "green corduroy." We, with a radio station to grind, prefer to think of them a short time later, when the green has turned into golden buying power. *Iowa's corn yield is the highest of all states.*

Have you ever heard the cry "sue-ce-e" bring ham-on-the-hoof to feeding troughs? In Iowa hog-calling is a fine art, and its practitioners hang their masterpieces in ever-growing bank accounts. *Iowa produces more pork than any other state.*

Another sound that breaks the good clean air of Iowa is "here chick, chick, here chick." It means spending money to most Iowa housewives. Poultry sums aren't ehicken feed, either. *Iowa is the highest egg-producing state in the Union; the value of its poultry exceeds that of any other state.*

But you haven't time for more rural symphonies. Besides, agricultural Iowa is only half the story. Industrial Iowa accounts for almost half of the state's \$4 billion annual income of individuals. It's a market worth reaching—and in Eastern Iowa WMT reaches.

Please ask the Katz man for additional data.



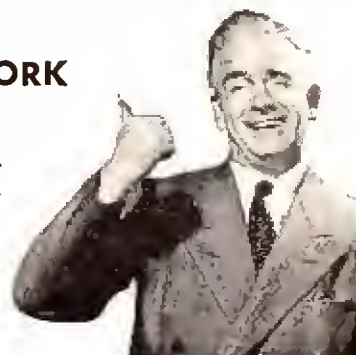
5000 WATTS

600 KC

DAY AND NIGHT

### BASIC COLUMBIA NETWORK

\* "What A.E.'s give me is spelled differently," says the copywriter.





to

## AMERICAN RADIO

*a salute . . .*

*for remaining  
America's  
best single  
advertising  
medium:*

to

## AMERICA'S RADIO STATIONS

*a tribute . . .*

*to your high  
principles  
and skilled  
management:*

MARFREE . . . will continue  
to lead in *ethical* and *successful*  
mail order advertising and  
selling.

**M A R F R E E**  
*Advertising Corporation*

*In new and larger quarters . . .*  
NEW YORK: 33 West 46th St.  
CHICAGO: Palmolive Building

3. *Frequency of use.* On a once-a-week schedule there's little chance of exhausting a good commercial. Two or three-a-day schedules may have problems.
4. *Length of commercial—one-minute, 20-second, 10-second.* How this works is still unknown. One possibility is that a longer commercial, having more material in it, takes longer to make itself completely familiar to viewers. Or possibly the longer commercial gives the viewer more time to build up resentment or indifference.
5. *Story-line or approach.* This makes or breaks any commercial. All the other "rules" can be broken for a sensible, smooth-selling approach. (How to choose a story-line would provide grist for an entire article.)
6. *Production quality.* People admire clever animation, polished transitions; whatever the commercial requires. This depends on the producer's skill, size of the budget, thoroughness in pre-planning, and making the original on 35 mm film.
7. *Whether commercials are spotted* as announcements or within a program. This is especially critical in sponsoring sports program where the advertiser has no control over the "entertainment" and must fit commercials in at the least critical time to avoid viewer-irritation.

For the analytical agency man or advertiser, the above are the principal considerations in deciding how long it's safe to re-run the same commercial. Actually, as in so many other business problems, there are more compelling principles than the strictly "technical" ones. They might be called "operational" and listed thusly:

1. Original cost of the film commercial compared with the TV ad budget. The need for a new film becomes academic if no money is available.
2. Changes in campaign copy themes which render a commercial obsolete. (But changing a copy theme can be painful if it threatens a \$4,000 investment.)
3. A sponsor and/or agency desire for "something new." Common danger seems to be that a commercial will wear out with the

## Radio's Finest IN TRANSCRIBED SHOWS

### THIS IS THE STORY

260—15 minute episodes

Sinclair Refining Co.—68 markets!  
Westinghouse Electric—18 Canada  
Markets!

Borden Co., dept. stores, banks, insurance companies, auto dealers, beer—all products

### SO THE STORY GOES

260—15 minute episodes

Dept. stores, banks, insurance companies, beer, etc.—all products

### THE WESTERNERS—

starring *Curt Massey*

156—15 minute episodes

Coffee, flour, beer, dept. stores, etc.  
—repeats through 1,400th successive broadcast!

### JOE EMERSON'S HYMN TIME

156—15 minute episodes

Flour, coffee, undertakers, etc.

### THE HOMETOWNERS

156—15 minute episodes

Appliances, dept. stores, paints, tractors—all products

*Also—Newest TV Hit!*

### WHAT'S WRONG WITH THIS PICTURE?

15 minute TV Quizzer

Prizes—Jackpot!

5-a-week frequency

## Morton RADIO PRODUCTIONS

360 N. Michigan Avenue  
Chicago 1, Illinois

Central 6-4144

sponsor before it wears out with viewers.

4. Ability to re-work existing commercials into new hybrids by editing. Several 20-second films can be extracted from the original one-minute length, scenes can be switched around where there is a respectable footage to work with.

To illustrate how these factors work out in practice, SPONSOR presents a series of representative case histories. This is how some smart television-users are meeting the problem of commercial exhaustion.

One outstanding, live, commercial whose long life should bring a blush to the faces of many TV "experts" is the Sid Stone pitchman routine on Texaco's *Milton Berle Show*. In November 1948 (six months after it took the air) SPONSOR reported: "Most talked of commercial of the year is Texaco's pitchman on the Star Theatre (NBC). Authorities feel he'll wear out welcome within a year."

Two years later an Advertest Research survey names this commercial the second best-liked commercial on TV (Ballantine came first). Both format and speaker Sid Stone have remained the same for close to three years. Stone himself is probably the biggest reason for this long-term success. His comedy routine leading into the commercial is completely different every Tuesday evening and his personality wears well with viewers. Two big assists: the fact that the show's a weekly and four products are rotated. By plugging Havoline Motor Oil, Marfak Lubrication, Sky Chief Gas, and Fire Chief Gas, two at a time, each gets a two-week rest between plugs.

Continued success of Pitchman Stone's commercials proves that a good *format* doesn't grow stale, any more than a good story plot. It's the talent and production quality that keeps it going.

Another advertiser who has gotten long, and apparently trouble-free, mileage out of his commercials is Brown & Williamson with Kool Cigarettes. The Ted Bates campaign for Kools, which builds around a web-footed gent called "Willie the Penguin," moved into TV two-and-a-half years ago. It's been a cautious and very successful operation ever since.

Two trial film commercials were first delivered by Animation House, a

# CKLW

at 50,000 watts  
gives advertisers the

# GREATEST COVERAGE

at the

# LOWEST RATE

of any Major Station in the

# DETROIT AREA

This powerful radio voice is hitting a 17,000,000 population area in 5 important states and is open to advertisers at the lowest rate of any major station in this region. A tremendous buy for action and sales that is establishing new records daily. Get the facts now.

# CKLW

50,000 WATTS at 800 KC.  
Guardian Bldg. • Detroit, Mich.

Adam J. Young, Jr., Inc.  
National Rep.



J. E. Campeau  
President

M U T U A L



Effective May 1, 1951

the **BOLLING**  
**COMPANY, Inc.**

New York • Chicago • Los Angeles

will represent

**WIOD**  
... of MIAMI, FLA.



In March, a major record company spent an equal amount of money on three Pittsburgh stations. We were to produce requests for a new series of discs. KQV won the competition by a mile, beating Station B, 5 to 1 and Station C, 9 to 1. Ask Weed & Company for details—and availabilities.

**KQV**

Pittsburgh, Pa.

MBS — 5,000 Watts — 1410



New York film producer. Satisfied, Brown & Williamson and its agency ordered 10 more, giving them a total of 12 20-second animated film commercials for spot TV use.

That was just the beginning. To meet the need for 10-second station breaks, Animation House edited 32 brief eight-second sequences from the original 20-second commercials. These they spliced on to two seconds of a station call letter. Cost of this mass borrowing: \$3-4,000 to edit and make up prints for the eight-second commercials, \$120 to add call letters. To date the Bates agency has ordered close to 1,800 copies of these original commercials.

Kools spot schedule presently covers 45 markets, calls for about two spots to be shown in any one day. Expansion into new markets is continuous. After using the same series of commercials for two-and-a-half years, isn't Brown & Williamson worried about viewer boredom with their persistent penguin? Answers William S. Cutchins, vice president in charge of advertising for B&W: "We're not worried about repeating our Kool TV commercials over a long period. First of all there are new viewers coming into TV all the time and by rotating commercials we avoid boring older ones. Secondly, and most important, the Kool penguin is a personality in his own right. People like to watch his animated adventures the way they watch cartoons at the neighborhood movie. Obviously they don't tire of these entertaining characters and we have found the same applies to Willie the Penguin. The Kool sales picture bears this out — percentage-wise, our sales are increasing at a rate considerably better than the industry as a whole."

Network television enables another successful advertiser to put on a composite commercial — the exact same film segment each time, plus changing lead-ins and closings. Electric Auto-Lite rotates three products on its CBS-TV show *Suspense*: batteries, spark plugs plus other ignition equipment, and factory parts plus service. Both spark plug and factory parts commercials have been replaced regularly every few months; not the "Sta-ful" battery commercial however. "The client considered this Sta-ful Battery film the best possible explanation of how it works. He felt that since we



had a good thing it should be used to the utmost," explains Frank Gilday, Cecil & Presbrey TV director. "As a matter of fact, several dealers told the sponsor that until they saw the commercial they never really understood why the battery needed only three fillings a year."

Here's how Cecil & Presbrey puts together the various elements of its three-minute "Sta-ful" Battery commercial on *Suspense*. Auto-Lite's announcer does a live lead-in to the commercial proper, bridging the gap between entertainment and sell. A filmed cartoon sequence follows, showing some embarrassed wretch beset with low-battery woes. A doctor who can't make his call because the car won't start, or something equally unpleasant. This doesn't happen with the Auto-Lite "Sta-ful" Battery, of course, and a one-minute film takes viewers "inside" a battery to show them the constructional reasons why. Following this comes the pay-off — a "Sta-ful" Battery goes into the doctor's car and he zooms away. The live announcer picks up from the end of this film and leads back to *Suspense*.

A supply of cartoon clips permits ro-

tation, the same one being shown only once every eight weeks. The diagrammatic battery film has been the same, however, for over a year.

Electric Auto-Lite's composite commercial may well be the answer for network TV advertisers with complex "reason-why" sales points. If a film segment tells the story effectively it makes sense to use it extensively; high initial cost of such a film is another compelling reason for a long run.

Several other large TV advertisers have adapted this same basic idea to both spot and net commercials. They differ from Auto-Lite's composite commercial of live plus film segments by keeping entirely to film. Technique involved is to establish a film library of all the footage made for a particular product, then create "new" hybrid commercials by judicious editing and splicing of scenes.

John Freese, presently technical director of TV commercials for Young & Rubicam, has been a pioneer in setting up such film libraries in several agencies. For example, BBDO has copies of all Lucky Strike films. The entertaining stop-motion sequences done by Sarra, Inc., have appeared on and off since they were produced three years ago. Clips taken from the original three one-minute and 16 20-second marching cigarette commercials appear regularly, in part, on spot and as network program openers.

Providing there are no revolutionary changes in copy theme for Lucky Strikes, all those reels of film are like gold in Fort Knox. By dubbing in new sound tracks, editing, and splicing, BBDO can run the Lucky hybrids for many more years to good effect. Copy changes are not quite as dangerous a possibility as they might seem. As a BBDO spokesman pointed out, old copy themes are incorporated in Lucky Strike advertising. The LS/MFT gimmick lasted for two years, still bobs up along with the present "Be Happy Go Lucky" theme which started in the fall of 1950.

Muriel Cigars, a product of P. Lorillard Company, lack the advertising budget to do the extensive film job that Luckies have done. But by producing a clever and technically excellent commercial, agency Lennen & Mitchell and producer Shamus Culhane put on the air a sales pitch that's grown old gracefully. The first commercial, featuring Muriel and her

"Night and Day"

**WOW-TV**  
*Leads!*

**NIGHT**

WOW-TV LEADS IN  
19½ OF THE 31 HOURS  
it is on the air!

**DAY**

WOW-TV LEADS IN  
20 OF THE 32 HOURS  
it is on the air!

Let us PROVE to you that

**WOW-TV**

has the LARGEST audience  
nearly 2/3 of the time.

**BOTH DAY and NIGHT!**

• Yes . . . ask us to prove it. This is no "guesswork" claim. It is based on a thorough, well-planned "Telephone Coincidental Survey," covering about 3% of the TV-owners.

Full details of this survey — how it was carried on, the questions that were asked, the number of set-owners responding in each hour, and their answers—all these, and other important data, are available to you in our presentation of the Survey.

You can't judge the Omaha T-V market without this vital information — these **FACTS!** Write, wire or telephone to WOW-TV, Webster 3400.

**WOW-TV**  
CHANNEL  
**6**

FOR AVAILABILITIES CALL ANY  
BLAIR-TV OFFICE OR WEBSTER 3400  
**OMAHA, NEBRASKA**

Frank P. Fogarty - General Manager  
John Blair TV - Representatives

**BMI**

## SERVICE

Service is one of the basic theme songs of BMI. Broadcasters in AM, FM and TV are using all of the BMI aids to programming . . . saleable and useful program continuities, research facilities, expert guidance, in music library operations, and all the other essential elements of music in broadcasting.

Along with service to the broadcaster, BMI makes available to its 2,817\* licensees a vast and varied repertoire ranging from be-bop to the classics. BMI is constantly gaining new outlets, building new sources of music and constantly expanding its activities.

The BMI broadcast licensee can be depended upon to meet every music requirement.

\*As of May 1, 1951

**BROADCAST MUSIC, INC.**  
580 FIFTH AVE., NEW YORK 19  
NEW YORK • CHICAGO • HOLLYWOOD





ROGER PRYOR  
Director of Television  
Foote, Cone & Belding

# LIKE MOST "Newsworthy" TELEVISION EXECUTIVES MR. PRYOR'S LATEST PUBLICITY PORTRAIT IS BY —

*Jean Raeburn*

Photographer to the Business Executive  
565 Fifth Ave., New York 17 PL 3-1882

"strip-tease" is a venerable 20-months old. Viewers watch her dance in either a one-minute or 20-second version. And recently Muriel acquired a companion, thus lightening the sales burden somewhat. Each cost over \$5,000 to make, a stiff price but one that permitted lasting value to be built in. Lennen & Mitchell hasn't flinched at using its two Muriel Cigar commercials unstintingly—it runs in 21 markets on an average of five times a week. Despite this acid test of frequent repetition (it's also a hitch-hike on P. Lorillard's *Amateur Hour* over NBC-TV), the Muriel commercial came out among the top in a recent SPONSOR survey of admen (23 April).

In essence, the five case histories detailed above illustrate five different ways to increase the mileage of a TV commercial.

1. Use the same format, talent, even similar *selling* copy: keep it appealing by varying the *entertainment* portion—usually the lead-in. Example: Sid Stone, Texaco's pitchman.
2. Make a large series of film commercials at the outset, avoid exhaustion by constant rotation. Example: Kool Cigarettes.
3. Build composite commercials by varying one segment, keeping the "reason-why" part the same if it proves unusually effective. Example: Electric Auto-Lite.
4. Edit hybrid commercials from a large stock of film already on hand. By splicing bits of this and bits of that together, new combinations can prevent boredom. New sound tracks dubbed on old film is also effective. Example: Lucky Strike Cigarettes.
5. Do such an outstanding job that viewers feel compelled to watch. (Don't worry too much about audience "likes" and "dislikes"—many commercials labeled "disliked" by viewers sell remarkably well.) Example of top production: Muriel Cigars.

Ultimately, the decision on how long to run a commercial depends on so many factors that each commercial must be considered individually. The answer to the problem is basically the same as the answer the producer of *Gone With the Wind* received when he asked a friend how long a picture should run: "How long is it good?"

★ ★ ★

## COMMERCIAL REVIEWS

(Continued from page 47)

that I wondered if both were prepared by the same agency.

The first was an animated Goldilocks epic, well done from standpoint of the drawing, lip sync, and the track, but with its message so tricked up and fantasied, the spot left me with a single irrelevant thought—i.e. Goldilocks sure was a jerk. The next commercial featured a screen star named Colleen Gray—beautiful to behold and convincing to hear as she told about being on location as they shot her latest film on the Riviera. The drying effects of the sun and the harsh water of south Europe made it important for her to use the right shampoo—which led her most naturally to a bottle of Halo. This spot was at least as attention-getting and interest-holding as the fable-in-art-work and about 10 times as believable. Which brings me back to my pet belly-ache—isn't realism better than fantasy as a selling device? ★ ★ ★

**LANG-WORTH**  
FEATURE PROGRAMS

**SELL**  
**CLOTHING!**

**LANG-WORTH**  
FEATURE PROGRAMS, Inc.  
113 W. 57th ST., NEW YORK 19, N. Y.  
*Network Calibre Programs at Local Station Cost*



## BMI PROGRAM CLINICS

(Continued from page 33)

town where meetings are held, four local radio officials join the panel for the all-day sessions. The next series will be held next week when the caravan travels to Springfield, Ill., 15 May; Milwaukee, 16 May; Indianapolis, 18 May; and Ann Arbor, Mich., 21 May. The traveling speakers will include Dick Pack, WNEW, New York; J. Leonard Reinsch, WSB, Atlanta; J. Harold Ryan, Fort Industry Company, Birmingham, Mich., who will substitute for one of the speakers in Ann Arbor, and Robert J. Burton, BMI vice president.

The objective of these clinics, Haverlin says, is to start program concepts going in the front office, as well as among program managers. He adds, "Good programing requires more thought, not more dollars."

Here, capsuled under various headings, are some of the thoughts the broadcasters heard expressed at various clinics. These are all points, incidentally, which timebuyers can and do use in assessing the worth of local shows.

## Too many disk jockeys

Dave Baylor, vice president and general manager, WJMO, Cleveland, said at the Birmingham meeting on 23 March: "We've got a situation in Cleveland where for one hour in the afternoon, which for some reason seems to be allocated to disk jockeys, there are seven characters all playing the same kind of music. Everyone assuring their adoring listeners in no uncertain terms that 'They better get cool, because *Momma Come and Scratch My Back* on the Kunquat label by Possum Trot Perkins is going to set the town on its shell pink ear.' What's the answer when you see your disk jockey skidding to an 0.7?"

WJMO's solution, Baylor explains, is to go into strict cross-programing. "We've got a one-hour block of mysteries between 3:00 and 4:00 p.m. followed by a half-hour Western dramatic serial for kids. That's the spot where the other stations have disk jockeys beating each other over the head."

## Better disk jockey shows

This type of program came up for discussion often, BMI's Dolberg says. He reports, "The popular error of disk jockeys is talking too much, most experts agree. The real meat of a d.j. program is intelligent selection of music with a wide variety of artists. A d.j. should aim to make the show the thing, in other words the music itself. Lasting popularity for a disk jockey requires finding that proper balance between yak and the musical numbers."

## Audience participations

Alen Newcomb, WFBC, Greenville, S. C., says, "The secret of a good audience participation show is the sincerity of the interviewer. He must never talk down to the people who appear at his microphone. His aim should always be to make them feel important, and never say anything that would embarrass them."

Summing up other discussions on the subject, Dolberg says one big fault with many shows of this type is that the interviewer does too much talking. Don't plant questions such as "I understand that you work in the sanitation department," or, "Is it correct that you have 10 children?" Don't restrict the person at the microphone to a brief 'yes' or 'no' so that he sounds like

At Precision today  
we're processing  
the finest  
**ANIMATION FILMS**  
for nationwide  
showings



For your special 16 mm.  
film requirements  
use Precision . . .

- Over a decade of 16 mm. industrial film printing in black and white and color.
- Fine grain developing of all negatives and prints.
- Scientific control in sound track processing.
- 100% optically printed tracks.
- Expert timing for exposure correction in black & white or color.
- Step printing for highest picture quality.
- Special production effects.
- Exclusively designed Maurer equipment.
- Personal service.

...no wonder more and more  
of the best 16 mm. films today  
are processed at...

**PRECISION**  
FILM LABORATORIES, INC.  
21 West 46th St.,  
New York 19, N.Y.  
JU 2-3970

**KXOL**

**FORT WORTH'S**

leading  
independent

JOHN E. PEARSON  
COMPANY



for quick,  
easy reference  
to your copies of  
**SPONSOR**  
get the beautiful **SPONSOR BINDER**

■ ■ ■ ■ ■ BINDER ORDER FORM ■ ■ ■ ■ ■

■ SPONSOR  
■ 510 Madison Ave.  
■ New York 22

■ Please send me Binder holding 13 issues and bill me later.

■ NAME \_\_\_\_\_

■ FIRM \_\_\_\_\_

■ ADDRESS \_\_\_\_\_

■ CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

■ ☐ \$4 one binder ☐ \$7 two binders

■ at only **\$4**

■ IMPORTANT: Binders come in two sizes (1) to fit your 1950 or earlier SPONSOR issues. (2) to fit the slightly larger 1951 issues. Please write numbers 1 or 2 in the boxes to indicate binder size desired. ■ You may buy one of each size for \$7.

an unwilling witness before the Kefauver committee. Let the guest say a few words for himself.

### News

More local news was the big point stressed by all. Herbert Hollister, KCOL, Ft. Collins, and KBOL, Boulder, Colo., believes that local coverage is so important that "no station is so small that it can't afford a local newsman. Mention births and weddings as often as these items can be squeezed into the news reports." Another radio official, Ralph Connor, KVOR, Colorado Springs, Colo., warned against taking the lazy way out on news shows by just taking the AP, UP, or INS report. Don't neglect the important happenings in the world but at the same time mention local events and local names every time you can. The old news principle was recalled that there is nothing more interesting than names.

### Religious programs

Herbert C. Rice, national production manager, Mutual Broadcasting System, advises, "Observe the mood and trend of the times. Specifically, the return to the churches means that listeners want to hear more religious programs. Don't make the mistake of thinking that showmanship can be left out of such programs." He cited Mutual's *At Home with Fulton Lewis* as a good example. Show features a 28-voice children's choir singing religious songs. One way that audience interest is kept high is by bringing a child from some foreign country to appear with the choir each week. The child sings and is interviewed.

### Public service programs

One problem facing every station is the frequent request for time by various groups. George Gingell, WRBL, Columbus, Ga., outlines one case: The president of the women's auxiliary of the churches in town approaches the station manager with a request for 15 minutes to air an appeal her group is making for a worthy cause. To turn down that request, particularly in a small town, would be highly unwise from a public relations standpoint. For the mark of a successful station is always how well it becomes identified with the community. On the other hand, to permit a woman to appear on the air who probably has an untrained



### WMRY REACHES NEW ORLEANS' GREAT NEGRO MARKET

With specialized programming\* to more than 1/2 million Colored people throughout Southern Louisiana, Mississippi, Alabama and Northwest Florida, WMRY is effectively directing the buying habits of this vast, faithful audience.

\*100% Negro Programming Personnel

600KC. "THE SEPIA STATION"  
**WMRY**  
NEW ORLEANS, LA.  
JOHN E. PEARSON CO.  
Nat'l. Representative

THE ONE DIRECT APPROACH TO NEW  
ORLEANS' LARGEST MAJOR MARKET

**YOU SELL**  
Jacksonville, Fla.'s  
**MAMMOTH**  
Hillbilly  
audience  
when you buy . . .

**W  
O  
B  
S**

ask For Joe

The Station They All Listen To



and dull speaking voice not only loses listeners for that particular segment but also for the time period that follows. (Bad news for any advertiser who might be in that slot.)

The answer Gingell gave is to listen to the woman sympathetically, ask for all the salient facts on the drive, and then suggest a short announcement on some popular show or between shows that would be read by a staff announcer. If tactfully presented, that usually satisfies the organization.

### Over-all suggestions

A key phase at all the meetings was presentation of techniques for lifting the entire program schedule so that all shows benefit. Timebuyers always look at the entire schedule strength when selecting programs. One suggestion was "loss leader programing." Ted Cott, who advances this idea, believes that stations should follow the example of department stores which build store traffic by offering good bargains to lure women into the store. In the same way Cott says that stations should create kilocycle traffic with activity that will make the listeners dial to the station. Use imagination. Be different.

Mr. Arthur W. Ramsdell  
Weiss and Geller, Inc.  
Chicago, Illinois

Dear Art:

When Arthur Godfrey an' Tony Marvin is atalkin' 'bout Hypocotyls on WCHS, they has 41.2% uv th' nudience, nn' they's five stations in town! Yessir, Art, ever weekday mornin' here in Chrles-ton, West Vir-ginny twict as nunny folks lis-sens ter WCHS as ter th' next rankin' station. Now ain't thet purty good? You bet hit is, an' thet's sumthin you nn' th' boys nt Reid-Murdock ortn keep in mind! Folks really lissens ter West Virginny's Number One Stntion!

Yrs.

Algy

**WCHS**  
Charleston, W. Va.

Cott relates this example of real broadcasting initiative in the way one station in Colorado covered a railroad wreck. The owner learned that the rival station in town was sending up a plane with tape recorder. This move was countered by a phone call to the Western Union office nearest the wreck. The station owner reasoned that one of the first things any passenger who got out of the wreck unharmed would do would be to call his family to say he was uninjured. The telegraph office was asked to have the first passenger who walked in call the station collect. A few minutes later, the call came in, the interview was conducted over the phone, and put on the air. The station which used the plane was scooped by a good margin.

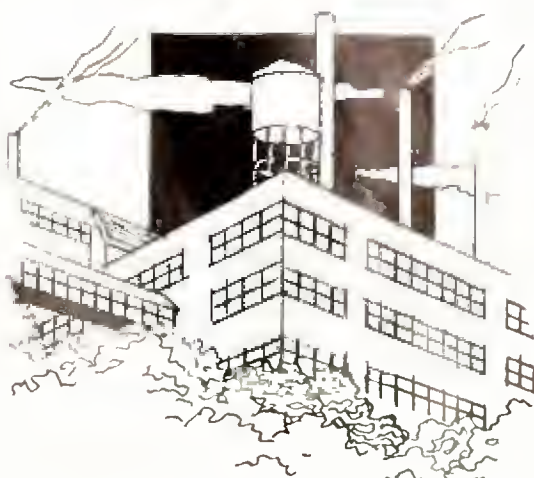
(Cott found the Colorado broadcasters as a group one of the most progressive in the country.)

This shackle-breaking spirit was one of the prevailing themes of the clinics. It is epitomized in another story about network radio that Cott tells. It concerns dynamic Abe Schecter who was a Mutual vice president and is now a vice president of the Crowell-Collier Publishing Company. Schecter was ligin up world personalities for an hour-long Christmas show. He asked the Mutual correspondent in Paris to arrange with Gen. Charles DeGaulle for a five-minute talk. The message came back from the Mutual reporter that DeGaulle would never consent. Schecter sent another cable to Paris. This one said "Allow DeGaulle to refuse for himself." DeGaulle was contacted, following Schecter's orders, and the French leader consented to participate in the program. Cott told how this same thinking applied at WNBC recently when it was suggested that Stokowski appear on a regular classical disk jockey show." We had no idea whether the conductor would accept," Cott says, "but we allowed Stokowski to refuse for himself." Instead, he assented to our proposals.

Robert Saudek, ABC vice president, laid down a series of seven pointers for any station's programs.

1. Are all the shows fresh and different?

2. Who was left out? Are there mystery, comedy and sports shows for the men? Are women being treated with the sense of importance they deserve? ("Women win scholastic honors when they are going to school and after they get married they find them-

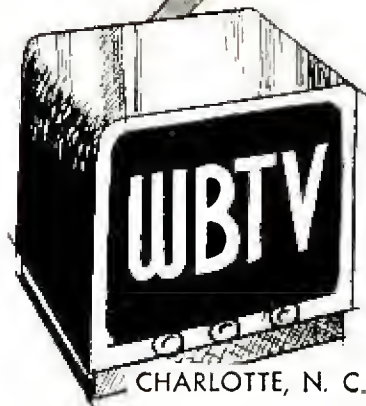


### GASTONIA, NORTH CAROLINA

Capital of the South's cotton textile empire, Gaston County's 160 textile mills make it first in the nation in the consumption of raw cotton. produce over 200 million dollars worth of finished goods annually. Gaston County's 110,706 people receive television service only from WBTV, Charlotte.

## CABLE TELEVISION FOR 3 MILLION CAROLINIANS

JEFFERSON STANDARD  
BROADCASTING COMPANY



CHARLOTTE, N. C.

REPRESENTED NATIONALLY  
BY RADIO SALES



**Over  
95,000  
Sales\***

**IN ONLY 8 WEEKS**

**\* A 15c Item In  
43 Retail Outlets**

For the complete story  
Contact any  
**BRANHAM COMPANY**  
• OFFICE •

OR  
**WABB**  
MOBILE, ALABAMA

ask  
**JOHN BLAIR & Co.**  
about the  
**HAVENS & MARTIN**  
**STATIONS**  
**IN**  
**RICHMOND**

**WMBG-AM**  
**WCOD-FM**  
**WTVR-TV**

**First Stations in Virginia**

selves busy with washtubs. Good programming for women means keeping the content of the shows on a high level.")

3. Whose judgment do you trust in evaluating popularity? In addition to working with the Hoopers and the other research firms, get out among the people and find out what they like for yourself.

4. Don't get upset about your competition. Chart your own course and go full speed ahead.

5. Take time to reflect. Think over your program schedule.

6. Do your shows have imagination?

7. Don't be afraid to go all-out when you get the big idea. Apply heavy promotion and play it like it was worth a million dollars.

Beneficial as these clinics have been, Haverlin sees them as "only a yeast in ferment and not the finished loaf." BMI is suggesting that the state associations have intra-state meetings several times a year so that the seeds of the BMI clinics can germinate.

BMI's schedule for the rest of 1951 is to hold clinics in all the states that have not been covered. Next year, Haverlin hopes to have a three-day clinic, perhaps in New York, where broadcasters can go through a regular laboratory course in studios, learning the do's and don'ts of good programming. If that succeeds, he foresees a summer seminar on some pleasant college campus that would last six, eight, or 10 weeks in 1953. There broadcasters could take an intensive course in producing the kind of programs that pull audiences and keep advertisers contented.

One step in station cooperation that is being achieved is the collection of tape recordings of outstanding program ideas at BMI headquarters in New York. The ticket of admission to the collection is to file a program yourself. The shows are not there to be copied but to serve as guide for preparing a show of the same type.

This public service activity of the BMI mushroomed from a small beginning two years ago when station music librarians and other broadcast officials were invited to inspect the model music library at BMI and hear talks on procedure. The talks spread to programming, enthusiasm for the clinics spread rapidly. Under the supervision of Roy Harlow, vice president in charge of station services for BMI, 16 clinics were held in New York, one in

Los Angeles, Chicago and San Francisco. In March clinics were held in Missouri, Iowa, Nebraska, Colorado, Alabama, Florida, South Carolina and North Carolina. Dolberg took over the field clinic operation in January.

The most concrete evidence of industry support has been the backing given by the 29 State Broadcasters Associations at the NARTB convention in April. The broadcasters chose a steering committee to study the plans for future clinics. Emmett Brooks, WEBJ, Brewton, Ala., is chairman. Other members are Mahlon R. Aldridge, KFRU, Columbia, Mo.; William J. Newens, KOIL, Omaha; Earle J. Gluck, WSOC, Charlotte, N. C.; Rex G. Howell, KFXJ, Grand Junction, Colo.

The clinics' progress in spreading radio knowhow and the elaborate plans ahead indicate that the advertisers are going to find the power of an already effective medium multiplied many times. ★ ★ ★

## WHAT RATE CUT MEANS

(Continued from page 24)

president of the Mutual network. He had predicted then that "there will no longer be four AM networks as television grows national."

An examination of the facts suggest that network radio—as opposed to local station radio—is far from being in a healthy condition. In announcing his rate cut, CBS President Frank Stanton explained that he

## "TOP-DOG" ON THE COAST



"Consistency does it. Elliott-Haynes area studies show that CKNW rates ahead of all others every day of the week . . . in the Vancouver 100-mile radius."



was taking a hardboiled, realistic view, because: "We have gotten only one legitimate piece of new radio business since July 1950." This is all the more alarming, since CBS is the strongest radio network around. It was the only net to show a gain over 1949; and for the first quarter of 1951, it's up 5% from the same period in 1950. But the most positive proof of network radio's financial *malaise* in the face of generally decreased ad expenditures is revealed in FCC figures. These show network radio business 1949-50 remained virtually constant—with a slight 1.5% rise in aural revenue primarily attributable to increased business of stations. To be precise, the four nationwide networks and the three regional networks grossed a total \$109,700,000 in aural broadcast revenue in 1950, as compared to \$108,100,000 in 1949. In striking contrast, local radio stations, with their booming national spot business, increased aural revenue by 10.1%. Altogether, the nation's 2,098 AM radio stations grossed \$307,100,000 in 1949, and in 1950, the nation's 2,173 stations did a whopping \$338,000,000.

What does this add up to? Some analysts believe that the time has come when there aren't enough blue-chip advertisers around to support all four networks profitably. Only an ostrich with his head in the sand could ignore the fact that about 20 big-time sponsors dominate network radio. Take food advertising for instance, the leading revenue producer for the nets. Five major food advertisers are responsible for nearly 60% of all network food billings. And in toiletries—the second biggest network revenue producer—

the five leading advertisers account for nearly 70% of the intake.

The nets have become only too aware in the last few years of the paucity of big-time spenders, despite the fact that network listening remained high. But instead of uniting their energies to attract new big- and medium-sized advertisers to network radio, the nets have resorted to all sorts of cost-cutting and under-the-table deals in order to steal customers away from each other. Just a few of their actions contributing to their present dilemma would include:

1. The network talent raids, resulting in excessive talent costs, and a tendency to bank on veteran headliners, rather than to develop fresh talent and original programs.

2. Covert price-slashing, only recently brought out into the open by ABC's mass raid on NBC's soap operas, with its offer of a 45% discount and a program contribution of \$1,000 weekly.

3. Tandem-type operations resulting in what is in effect network competition with national spot. This was highlighted in a recent speech by Edward Petry, president of Edward Petry & Company. He pointed out that ABC had offered P & G one-minute participations in *Stop the Music* on Sundays, in *The Sheriff* on Friday, and in certain evening five-minute news periods in sustaining ABC shows. He warned that "The networks are jeopardizing some 50% of your national spot volume for their own purposes. . . . They are robbing Peter to pay Paul. You're Peter. Guess who Paul is," he told station executives.

4. The lethargy of radio networks is responsible for the fact that some clients are slipping too easily from network radio to network TV. All that the network executives have been concerned with is that clients evacuating radio use the TV facilities of *their* network. If the nets' radio and TV operations were more sharply divorced, sales executives would exert more effort to convince clients to stay with radio.

5. Finally, the networks have been extremely lax in extolling the virtues of radio as a medium. Until this year, when they were making presentations, net executives made little attempt to sell radio; their only concern was selling their own network. A more cooperative effort among the networks—both in stabilizing rates and in promoting radio—would have helped tre-



HOME OF 233,012 People . . .  
Over 300 Industrial Firms

Quad-Cities' giant manufacturing concerns are turning out a vast array of materials for national defense . . . as well as the vital products for peacetime civilian life. Industrial employment numbers over 50,000. **WHBF** is the station with the coverage and impact to deliver sales at a profit in this big, unified market.



Same old story  
in Rochester . . .

**WHEC WAY  
OUT AHEAD!**

Consistent Hooper Leader since  
1943. Leads morning, afternoon  
and night! . . .

**WHEC**  
ROCHESTER, N. Y.  
5,000 WATTS

Representatives . . .  
EVERETT-MCKINNEY, Inc., New York, Chicago  
LEE F. O'CONNELL CO., Los Angeles, San Francisco

**IN DANVILLE, VA.**

**BUY THE**

**OLD ESTABLISHED**

ESTABLISHED 1930

**HIGHLY RATED**

\$2.8

AVERAGE WINTER 1951

**ABC STATION**

**WBTM**

**HOLLINGBERRY**



**NOW  
FULLTIME  
ON  
600**


**KTBB**  
TYLER, TEXAS  
Represented by  
**THE O. L. TAYLOR co.**

*In the Heart of*  
**CHICAGO'S LOOP**

Historic  
**BOSTON OYSTER HOUSE**

World Famous  
**TERRACE CASINO**  
Available for Any Type Function

WILLARD M. PUTZEN



**HOTEL Morrison**  
MADISON and CLARK  
CHICAGO

menhously in preventing last year's virtual sponsor boycott against nighttime radio.

But since crying over spilt milk is unprofitable, what are broadcasters now doing in a positive fashion to enhance the value of radio to sponsors? Perhaps the most encouraging and forceful steps have been taken by the Affiliates Committee, initiated at a rump session in Chicago a fortnight ago. Industry veterans say that not since the days of the old Independent Radio Network Affiliates (organized in 1936 following the American Federation of Musicians' tough demands on networks) has there been such a refreshing unification among broadcasters.

The aggressive group is headed by long-time industry leader Paul W. (Fritz) Morency, general manager of WTIC, NBC affiliate in Hartford, Conn. Other highly respected members who came to New York to storm the network bastions include R. M. Fairbanks, WIBC, Indianapolis; Leonard Kapner, WCAE, Pittsburgh; Edgar Kobak; Kenyon Brown, KWFT, Wichita Falls, Texas; Clair McCollough, Steinman stations, Lancaster, Pa.; John Patt, WGAR, Cleveland; Robert Swezey, WDSU, New Orleans; George B. Storer, Fort Industry stations; Ben Strouse, WWDC, Washington, D. C.; Hugh B. Terry, KLZ, Denver; and G. Richard Shafto, WIS, Columbia, S. C. (Walter Damm, of WTMJ, Milwaukee, was unable to attend, due to illness.)

The committee members worked virtually around the clock for 48 hours in an effort to convince the networks that "radio rates are still low—and could be shown to be worth even more." Finally, neckties loosened, collars wilted, clothes rumpled, the fatigued committee men had to admit defeat. As one battle-worn member, prone on a sofa in the Hotel Marguery, told sponsor wearily, "I've never worked so damned hard in all my life."

But although they eventually conceded the network rate slice as a *fait accompli*, the committee members did far more than wail that the horse had been stolen from the barn. They dispatched a five-page letter to fellow station affiliates, urging the organization of a permanent affiliates committee that would "reestablish the efficacy of radio as an advertising medium on network, spot and local levels." Fellow affiliates were asked to return checks by 15 May

equivalent to one quarter-hour of the station's highest rate. (And, as Morency had told the affiliates previously in Chicago: "That's at the full rate—no cuts.")

Observing admen could expect certain developments to follow the committee's actions:

1. Some affiliate stations—especially those in non-TV areas—may increase their local spot rates. This is suggested in the committee's admonition in its letter, "that stations should have no hesitancy whatsoever in increasing rates wherever, in their considered opinion, such rate increases are warranted."

2. It's likely that some affiliate stations will break away from the networks.

3. Other stations—again particularly in non-TV areas—will probably demand some time and money concessions from the nets.

4. Although the committee report doesn't mention the point, you can expect more stations to stop offering sponsors rate-card reduction deals. Unofficially, one committee member told sponsor that he estimated a high percentage of radio stations now offer advertisers under-the-counter rate deals.

5. Lastly, you can expect broadcasters to make a concerted, vigorous drive to compile data that will show advertisers the true dimensions of radio. As the committee reports pithily: "Your committee is convinced that there are facets of research which have not been sufficiently explored; and in these areas there may very well be material which can yield positive and valuable results for radio."

The stations will be aided and abetted in fact-gathering by William B. Ryan, president of the Broadcast Advertising Bureau, who is girding his loins for one of the most intensive ra-

**KLIX**  
IS KLICKIN'

*In one of the west's*  
**RICHEST MARKETS**  
*Idaho's Fabulous Magic Valley*

Ask Hollingbery  
ABC at  
Twin Falls, Idaho

Frank C. McIntyre  
V. P. and Gen. Mgr.



dio promotion campaigns in BAB's history. In recent speeches, Ryan has chastised broadcasters who've gotten along "on glib talk" instead of documenting radio's power. He castigated them for not lining up solidly behind their own promotion organization, as newspaper publishers do behind the Bureau of Advertising. Instead, according to Ryan, "because of all the confusion over TV, broadcasters themselves have shown . . . loss of faith in their own medium. This, in face of the fact that last year, the public bought 13,000,000 new radio sets."

Currently, Ryan is engaged in raising a projected \$1,000,000 budget, plus a special organizational effort of about \$500,000. Meanwhile, the BAB's Hugh Higgins is seeking immediate research from stations and networks that will demonstrate radio's selling power, despite any inroads of TV on nighttime listening.

Ryan's plans for extending BAB's services include: "Keeping stations supplied with every possible selling aid," via fieldmen located in the East, Midwest, South and West; regional sales clinics for radio salesmen; copy clinics to sharpen commercials; a library of case studies backing up selling arguments.

Oddly, Ryan's biggest problem will be to get sufficient funds from the networks—the organs that most require hammer-style promotion. The nets argue that all four have recently renewed contracts for the A. C. Nielsen service at an 80% increase—NBC and CBS paying \$100,000 each; ABC \$80,000; Mutual \$60,000. "Why should we pay for extra BAB research?" the net brass argue, in effect. "We've already researched ourselves to death, and it hasn't helped us enough. Besides, whatever research we get from BAB will only detract from our individual presentations."

Most observers in the industry, including advertisers and ad agency executives, hope that the networks will contribute toward a joint study of radio. Many sponsors, who concede they have built tremendous sales from ra-

dio, would hate to see the medium deteriorate. The advertisers themselves are willing to renew their confidence in network radio; but their faith will waver unless broadcasters try wholeheartedly to offer data that will permit the stabilization of radio rates. And the only way to prevent future rate

slashes, advertisers agree, is for broadcasters to wake out of their lethargy and cooperate in laying out a solid rate groundwork for the future. For editorial comment on rate situation, turn to next page. The next issue of SPONSOR will have an article on the future of network radio. ★ ★ ★

## TOOLS *available to sponsors*

*Here are informational tools that SPONSOR feels can be of use to you. Requests for material must be made within 30 days.*

**A169 "The Station With 4,000,000 Friends,"** Edward Petry & Co., New York—includes all pertinent information about radio and television in the WGAR, Cleveland, market. Number of families owning TV sets compared to number of families owning radio sets. Cost-per-1,000 on WGAR and how many families \$1.99 will buy on TV as compared to WGAR's radio buy.

**A170 "23 New Kinds of Research to Help Increase Advertising Effectiveness,"** Richard Manville Research, New York—speech made by Richard Manville recently before the Creative Group meeting of the American Association of Advertising Agencies; of interest to copy or art men.

**A171 "WKRC Stations Key Item Plan,"** Katz Agency, Inc., New York—these Cincinnati stations offer advertisers a completely coordinated promotion and merchandising plan which includes AM-FM-TV and newspaper promotions plus many other sales helps.

**A172 "An Extra Come-On For Customers,"** CBS Radio Sales — folder shows program promotion "extras" available to advertisers, including audience-building newspaper ads and other long-range promotions.

**A173 "Good Housekeeping Consumer Panel—1950,"** John A. Clements Associates, New York—this report, mailed to subscribers, gives information on ownership of radios, TV sets, among other items. Indicates buying expectancy.

**A174 "What's Cookin' in the Carolinas?"** Radio Sales (CBS) — advantages of participation on the WBT, Charlotte, *What's Cookin'?* show are set forth in form of sales results, guest stars, listener reactions.

**A175 "Are Your Sales Slipping in the Kansas Market?"** WIBW, Topeka —shows WIBW's standing in relation to other stations and cost-per-order on premium offer carried over 29 stations. Included in folder is electric appliance cord shortener which ties in with station theme, "WIBW can shorten the distance to greater Kansas sales."

**A176 "Are You Walking Out on Your Audience?"** KNX, Los Angeles brochure analyzes summer selling with seasonal distribution for all retail sales, furniture, drugs, food, appliances.

**A177 "Study of Listening Habits in Fairbanks and Anchorage,"** Adam J. Young, Inc., New York—study made by Robert S. Conlan & Associates for KFAR, Fairbanks, and KENI, Anchorage, shows where 78% of Alaska's population lives; where 94% of the territory's population increase took place in last decade, listening habits of Alaskans between 7:00 a.m. and 10:30 p.m.

**A178 "NBC-TV Network Map,"** NBC, New York—map features proportion of families within service range of all NBC-TV stations; also coverage based on signal intensity. Data sheets arranged alphabetically by markets for all affiliates show total families, retail, food and drug sales, buying income.

### SPONSOR

510 Madison Avenue, New York 22, N. Y.

To obtain any of the tools listed, place check in boxes to right.

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY & STATE \_\_\_\_\_

☐ A169 ☐ A174

☐ A170 ☐ A175

☐ A171 ☐ A176

☐ A172 ☐ A177

☐ A173 ☐ A178

The **WHOLE** job in TV film spot-making at **TELEFILM Inc.** Producers since 1938, HOLLYWOOD (28) CALIFORNIA





Phil Frank

When you're on a trade paper you can spot the doers of the industry, the fellows who make things tick.

We spotted Phil Frank of BMB five years ago when we started out. We hadn't known then that he had put in a number of years as an agency man, an advertiser, a network executive. But we figured he was something special by

the alertness and calibre of the comments that he directed our way.

At BMB Phil never missed a trick, so far as we could tell. After its collapse he joined WSGN, Birmingham, where we wondered at his strange silence until we heard he'd been laid up.

When Phil returned to New York last year, now in the employ of A. C. Nielsen, we discovered he hadn't slowed down a whit. As public relations director, he cooperated fuller and faster than we thought possible. For the first time our complete editorial staff was oriented on the multitude of A. C. Nielsen services, compliments of Phil Frank. When we made a slip, we heard from him: when we did something commendable, Phil was first with applause. We heard he was having a bad time physically but not from Phil.

We learned of his sudden passing when we returned from the NARTB Convention. Awaiting, too, was a letter from Phil gently reprimanding while thanking us for something we'd written about his firm. No industry can afford the loss of a Phil Frank.

## Radio's 95%

We read the other day where the newspapers claim that they reach 66% of the population every day. They reckon this by the simple process of multiplying the copies printed each day by two. The multiplier represents the number of people who are credited with reading the average copy.

Which reminds us of something that Dr. Syd Roslow of Pulse said at the radio and TV clinic held by the Advertising Club of Washington, D. C.

"Why doesn't the radio industry hammer home the simple fact that 95% of all homes have radios."

To which we add—and how about tossing in a couple of simple radio-listening figures. For instance, Nielsen estimates that the average radio home has the radio tuned in close to four hours daily.

No medium can touch radio's saturation story. But radio has forgotten to talk about it. Maybe there would be less talk of rate reductions if advertisers were made more conscious of the dimensions of what is still the biggest medium of them all.

## Applause

### 12 good men

In New York late last month 12 industry-minded radio station executives put in 48 non-stop hours trying to convince the four networks to go slow on rate cuts.

At the end of this stretch one of them said he was "utterly and completely worn out." Another said, "I've never been half as tired in my life." What added to their exhaustion was that the networks, in the face of potent arguments, could see no way to change their course: the deed was already done.

What these men, representative of the best minds and greatest powers of persuasiveness in the broadcasting field, recognized was *not* an inherent weakness in radio's ability to deliver the goods. What they saw was a specific element of radio—the national networks—under serious attack. What they came to fear was that, by a process of thought osmosis, advertisers

might soon be downgrading all of radio.

These men did no ranting and raving. In a letter to all affiliates summarizing their activity and recommendations there was no upbraiding of advertisers. It was apparent, as SPONSOR soon discovered, that they saw the sponsor just as confused about the true dimensions of radio as themselves. They recognized that the industry is beginning to pay the price for its failure to measure its true and full worth. With radio rating services showing less listening in TV areas (and confused, inadequate, and only partial measurements to boot), the seller unable to point out how much he delivers, why blame the advertiser if he decides to downgrade rather than upgrade the medium?

These men wisely have set about to isolate the shortcomings attributed to network radio from radio as a whole. They say, "Network reductions in rates should not be regarded as any indication at all of the market-by-market

value of radio . . . affiliated stations should make their own evaluations of the value of their local service quite independent of network action. . . ."

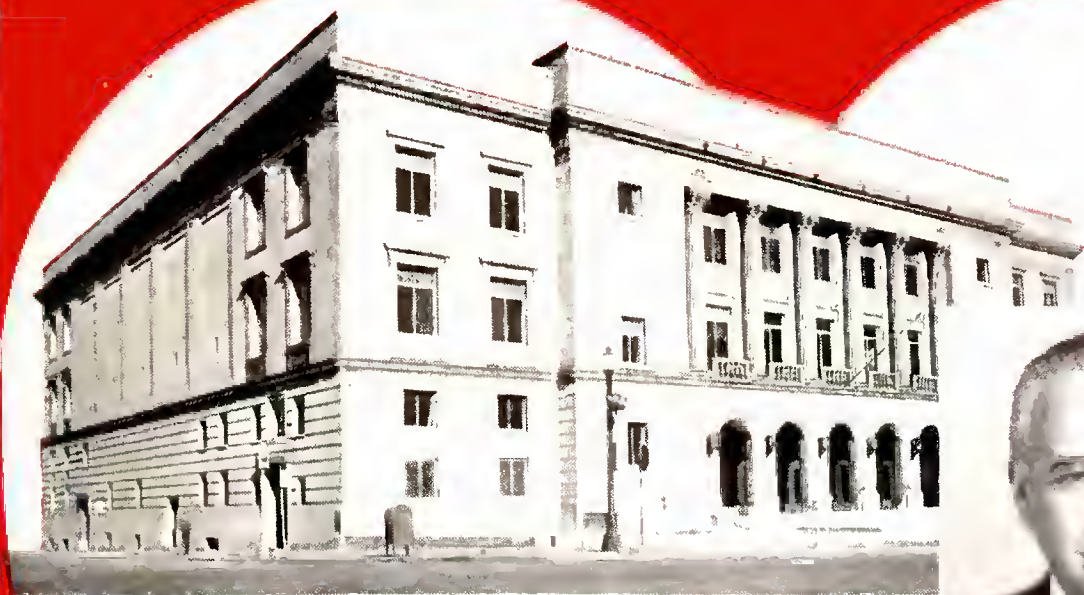
They recognize that the current squirmings of the networks are symptoms of the real problem. The real problem is to orient the advertiser regarding radio in a television age. It doesn't help to ask, "Why is radio taking the whole rap when all media are affected by television?" All that matters is: satisfy the advertiser. The burden of proof is on the seller. Convince him and nature will take its course.

Valid research, these men point out, is sorely needed. To accomplish this research, with the help of BAB, Inc., these 12 tried men and true urge the formation of an Affiliates organization to "reestablish the efficacy of radio as an advertising medium on network, spot, and local levels."

Whether the affiliates will go along with this proposal will be known about 15 May.



*For "Thirty Years and Thirty Days"  
... and Years to Come ...*



Thirty years ago, on April 21, 1921, KMBC of Kansas City, first radio station in the Heart of America, was founded. For three decades, KMBC has grown — broadcasting in the public interest to the highest degree — developing confidence and loyalty among its millions of listeners — rewarded with audience preference in total rated hours almost 3 to 2 over the closest competition.

For thirty years, the "Heart of America", too, has been enjoying a phenomenal growth — population is greater by 52 per cent. It has prospered — retail sales have increased by three quarters of a billion dollars. Higher ratings, greater population, more money can mean but one thing to KMBC advertisers — lower cost per thousand listeners.

Down through the years, KMBC has remained "first" in radio in the midwest. Kansas City has taken its place among the first markets in the nation.

Now, after thirty years and thirty days, The KMBC-KFRM Team is proud to announce, combined with the 30th Anniversary, the Grand Opening on May 19th, of its new home — a rededication of itself to the service of listener and advertiser — the representation of faith in the future of broadcasting and in the market it serves now... and years to come.

*Arthur Church*

*30th Anniversary*



**The KMBC-KFRM Team**

**6TH OLDEST CBS AFFILIATE — PROGRAMMED BY KMBC**



# WTAG

WORCESTER  
MASSACHUSETTS

## By Any Measurement Commands Worcester and Central New England

**BY  
HOOPER**

OCT. 1950-  
FEB. 1951

More Audience Than All Other  
Worcester Stations Combined

**BY  
PULSE**

OCT.-NOV. 1950

Higher Average Ratings Than All  
Other Worcester Stations Combined

**BY  
BMB**

Report No. 2

More Than Twice The Radio Home  
Coverage in Central New England of  
Any Other Worcester Station

WTAG is the only station with  
Worcester Hooper, Pulse and  
BMB available for your use.

**WTAG**

WORCESTER

WTAG-7m BASIC CBS • 580 KC

Industrial Capital  
of New England

*See Raymer for all details*